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EARLY START FOR OPERA OF CENTURY AND DIPPEL FORCES

War Not to Interfere With New York's Supplementary Operatic Seasons, Which Will Be Carried Through as Announced—Lack of Complete Information from Europe Still Prevents Authoritative Statement of Situation's Effect on Metropolitan—Returning Musicians Tell of Vicissitudes in Escaping from War Zone

THAT New York is to be assured of an early beginning of its supplementary opera seasons became certain this week, quite apart from any interference that the war may make with the German schedule of the Metropolitan. The offices of the Dippel Opera Comique Company announced on Wednesday that this organization would begin its season as originally outlined, late in October. Mr. Dippel's office informed **MUSICAL AMERICA** that the manager is now in Holland and that he will sail for America as soon as he collects his music, now in Paris. Also the Century Opera management has made its opening on September 14 a certainty. The arrival of the various Century Opera singers on these shores is being accomplished successfully and that institution is in a position of security. Henry Weldon, basso, who arrived on the St. Louis, had to pay \$500 to make the trip from Paris, and it cost him \$150 to make the journey by motor from Paris to board the ship. Kathleen Howard, the American contralto, docked last Friday from *La France* with her sister, Marjorie. Marie Gough came in Monday on the *Baltic*.

Maude Santley, contralto, and Morgan Kingston sailed August 19 aboard the *Olympic*, and Augusta Lenska, another contralto, is to leave on the *Cedric*, August 27. Daniel Mayer, the London manager, has informed the Century that Gustaf Bergman is sailing, and Agide Jacchia, the conductor, will sail during the first week in September. The only member of the company yet unheard from is Erzsi Gut, the Hungarian singer. She, however, was last heard from in Holland.

No clearer understanding of the Metropolitan Opera's prospects for the season is yet possible in New York, owing to the paucity of authoritative news from across the Atlantic. The New York papers, with one exception, have taken an optimistic view of the matter. There was some cause for worry in the cabled reports of Anna Case's arrival in Paris, which gave her opinion as being that the war might interfere with the company's German schedule. She was reported as stating that several of the male singers, such as Otto Goritz and Carl Braun, are serving in the war. She also referred to the loss of operatic costumes.

Suggests Union of Companies

An ingenious solution has been brought forward of the problem that might arise if all of the American opera companies should find their répertories cut down. This might result, suggests the New York *American*, in a combination being formed of the diminished forces of the Metropolitan, the Boston and the Chicago-Philadelphia organizations. The regular season of each company would be curtailed and the Gatti-Russell-Cam-



—Photo by Dover Street Studios, London.

LOUISE EDVINA

The Distinguished Soprano of the Chicago-Philadelphia, Boston and Covent Garden Opera Companies as "Maliella" in "The Jewels of the Madonna." (See Page 28)

panini stars would visit the various music centers with a revised repertory.

Miss Case arrived in Paris from St. Moritz along with Mrs. Robert Groner and other Americans, including Capt. Philip M. Lydig. The party had an interesting and comfortable trip from St. Moritz, as far as Dijon, chiefly due to Mr. Lydig's ingenuity. The St. Moritz platform was besieged, so that it was almost impossible to get a train. Mr. Lydig, however, got on board, and posted this large notice in the compartment windows:

"This compartment reserved for Capt. Philip Lydig, United States Army." The notice served admirably until they reached Dijon.

A cable report gives news of Enrico Caruso, as related by Enrico Scognamiglio, the tenor's accompanist, who stated: "Enrico Caruso and I were motoring when word came that France, Germany and England were at war. To Caruso I say: 'We must go to America, as we have contracts to fulfil there this Winter.' But Caruso says, 'I shall not go to America until I am sure that my beloved Italia is safe.'"

Gertrude F. Cowen, the New York musical manager, returned from the war zone on the *Finland* on August 19 with a relation of the many deprivations that tourists in Germany, Austria and Belgium were forced to endure immediately after war had been declared. Related Mrs. Cowen: "When war broke out between Austria and Serbia I was in Carlsbad, in the company of Mr. and Mrs. Andreas Dippel. I have never seen such excitement in my life. The streets were crowded all night with the howling populace. Two days after war was declared I was told to get out of Austria as fast

as I could, and having some business to attend to in Munich I started for that city, thinking that the war would be localized between Austria and Serbia, and that I would be perfectly safe there. Arriving safely in Munich I stayed with Mrs. H. H. A. Beach, the composer, Olga Samaroff, the pianist, and Leopold Stokowski, her husband.

"All news was suppressed in Germany, and I did not realize the gravity of the situation until a week after I got to Munich, when some friends advised me if I wanted to get to Ostend at all I had better go that night. Even then I didn't conceive that the situation was as grave as this friend seemed to think. So I went to the American consul and he told me to 'go while the going was good.' I simply thought that he was a brute, and didn't make any steps to leave. I then went to Cook's, who told me that they could sell me a ticket for that night, but not for the next day, as the last train would leave Munich that night.

Driven at Point of Bayonet

"So I hurriedly packed my trunks, and after trying in vain to secure a cab to take me to the station, with the aid of two gentlemen I finally succeeded in commandeering a laundry wagon. By the time my luggage was weighed at the station and put aboard the train it was about an hour after the train had been scheduled to leave, and I just barely succeeded in swinging on to the last coach, which was a third-class one. My ticket called for a first-class passage, but I could not get through the cars, and I had visions of sitting up all night

PETERBORO'S 1914 FESTIVAL UPHOLDS LOFTY STANDARDS

New American Music of Value Brought out by Famous MacDowell Association of New Hampshire—Deems Taylor's Cantata "The Highwayman," Edward Ballantine's Prelude to "Delectable Forest" and Henry Gilbert's "Riders to the Sea" Principal Novelties—Hood, Humiston, Clifton and Gilbert Demonstrate Ability of Americans as Conductors

[From a Staff Correspondent]

PETERBORO, N. H., Aug. 23.—American musical art receives no stronger impetus, no more positive encouragement these days than that given it by the MacDowell Memorial Association. For five years the village of Peterboro has been the scene of an artistic Summer festival, participated in by men and women who have established themselves in the field of art. Perhaps nothing more significant can be said of the breadth of the idea behind the association than that, from the very start, quite as much attention has been devoted to the work of gifted poets, dramatists, painters and sculptors as to that of those who are working in the field in which the American master won his fame. Moreover, the MacDowell Memorial Colony is a true artistic democracy. Mrs. Edward MacDowell is, to be sure, the advisor, but she has tried to avoid set rules and to allow the members to make only such regulations as they find absolutely necessary. Seven years ago when she began this work, it seemed hardly possible to assemble a group of artists who would live in peace and harmony. Yet the improbable has become an actuality and the colony is a permanent American institution, and one also that is unique in the world to-day.

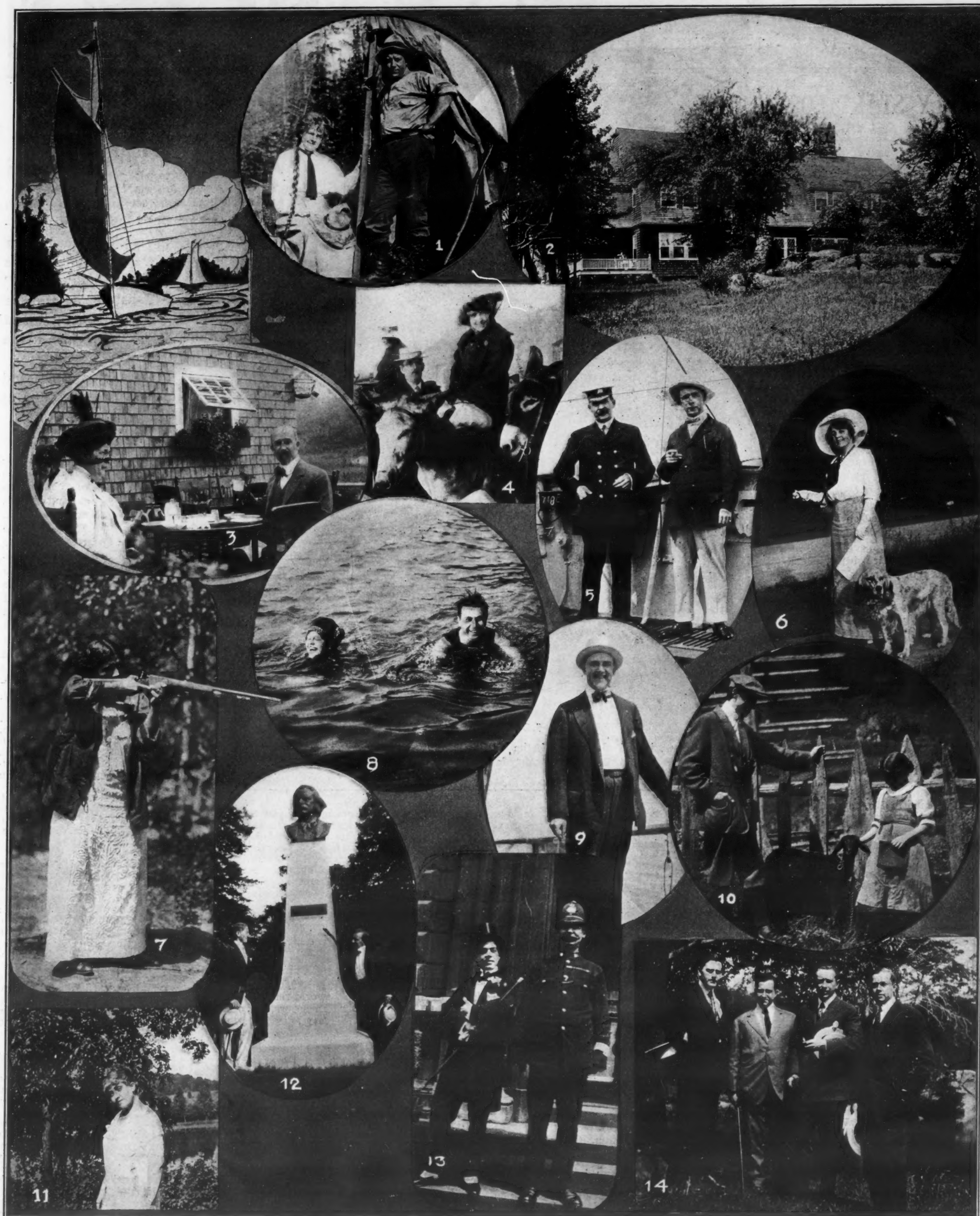
This year's Festival, which began on Wednesday afternoon, August 19, and closed on Sunday afternoon, August 23, was the fifth which has been given at Peterboro. Participating in it were: Olive Kline and Josephine Knight, sopranos; Louise Llewellyn, folk-song singer; Marguerite Dunlap, contralto; Arthur Hackett, tenor; Reinald Werrenrath, baritone; Percy Rector Stephens, bass; Samuel Gardner and Marguerite Webster, violinists; George Halprin, pianist; Carl Webster, 'cellist; Mlle. Lada, danseuse; Rossetter G. Cole, reader; Mrs. Rossetter G. Cole and Ruth Ashley, accompanists, and the Boston Festival Orchestra, John W. Crowley, concertmaster. The conductors were Eusebius Godfrey Hood, William H. Humiston, Henry F. Gilbert and Clifton. In addition, several other musicians conducted their own orchestral works.

It was a fitting idea to open and close the Festival with performances on the "pageant stage" in the pines looking toward Monadnock. The Wednesday afternoon concert began with the playing of the hymns, instruments of Keller's "American Hymn," conducted by Mr. Gilbert. The new American orchestral works presented were Gena Branscombe's "Festival March," an essay in this restricted form which was melodious and direct in its appeal, and Deems Taylor's "The Highwayman," a setting of Alfred Noyes's gripping ballad, for fe-

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SUMMER WANDERINGS OF LEADING MUSICIANS



No. 1—R. Jefferson Hall, prominent Denver organist and his wife, at Breckenridge, Col. No. 2—David Bispham's home at Rowayton, Conn. No. 3—Walter L. Bogert, New York vocal teacher, at Ogunquit, Me. No. 4—Kathryn Platt Gunn, the gifted violinist on Pike's Peak, Col. No. 5—Captain Mendus of S.S. "Haverford" and Edwin Evans, the Philadelphia baritone. No. 6—Margaret Hellär, soprano, after a Rehearsal with a Denver Orchestra. No. 7—Mme. Gerville-Réache at rifle practice in the Canadian Woods. No. 8—Mabel Garrison, the new Metropolitan soprano and her Italian teacher, Signor Vito Padula at Valois-on-Seneca, N. Y. No. 9—Louis Kreidler, the Century baritone, yachting on Lake Michigan. No. 10—George Hamlin, the tenor, in the Austrian Tyrol. No. 11—Elsa Kellner, the soprano, on her Wisconsin Farm. No. 12—Ashley Ropps, baritone, and Irwin Hassell, pianist, before the new Grieg monument in Prospect Park, Brooklyn. No. 13—Umberto Sorrentino, the Italian concert tenor and an English "bobby" in front of Covent Garden, London. No. 14—Harold Osborne Smith, pianist; Paul Althouse, tenor; Percy Rector Stephens, bass and vocal teacher, and Reinald Werrenrath, baritone, "snapped" on a vacation trip near New York.

SOME CAUSES OF THE WORLD'S GREATEST WAR

IT seems only yesterday that our newspaper reading consisted of accounts of the trouble in Mexico, the doings of certain Mexicans, President Huerta, Generals Carranza and Villa; of Colonel Roosevelt's discovery of the "River of Doubt" in Brazil; of the victories in the baseball field, of the state of health of the Bull Moose, of how many all-night licenses Mayor Mitchell would grant, of the plans for the next musical season, of the latest "hits" on the vaudeville stage, and of the killing of Mrs. B by Mrs. C.

Business men were strenuously but peacefully engaged in figuring out the new tariff, financial and trust legislation.

Indeed it is but a few days ago that at a banquet at the Palace of Peterhof given to the French President Poincaré, then on a formal visit to Russia, the Czar said:

"United long since by the mutual regard of the two peoples, as well as by common interests, France and Russia have been for nearly a quarter of a century bound by close ties in order the better to pursue the same end, which consists in safeguarding their interests in collaborating in the equilibrium and the peace of Europe. I do not doubt our two countries will continue to enjoy the benefit of peace, assured by the plenitude of their forces."

To which President Poincaré replied:

"The happy results of the indissoluble alliance between Russia and France are every day apparent in the equilibrium of the world. . . . To-morrow as yesterday France will pursue in intimate and daily collaboration with her ally the work of peace and civilization for which the two governments and the two nations have not ceased to work."

A few days after, some shots rang out and the heir to the Austrian throne and his wife lay dead, assassinated by a Serbian revolutionary. Within two weeks the great nations of Europe, except Italy and Spain, were at one another's throats and "the world's greatest war" was on.

* * *

DAILY papers and periodicals of all kinds are engaged in reporting, as best they can under the existing strict censorship, the progress of the hostilities. They are also publishing the opinions of "experts," who, of course, include Professor Hugo Münsterberg, of Harvard, as to the true causes of the titanic struggle. These opinions naturally vary greatly as their authors are more concerned to defend the particular side they espouse than to view dispassionately the origin of the catastrophe and the issues involved.

Suppose we endeavor, amid the maze of conflicting statements, views, philosophies, propaganda, to get at a few facts which may perhaps guide us to some fair diagnosis of the present situation in Europe.

The Serbian assassin's shots were the spark that exploded the gunpowder barrel.

As the spark would have been impotent had there been no gunpowder barrel, suppose we try to find out who put the barrel there and why they did it.

* * *

AUSTRIAN policy has for years been moulded by Berlin. One of the rewards and compensations to Austria was the permission to seize Bosnia and Herzegovina at the close of the war in the Balkans. Austria would not have dared to act in so summary a manner had not Germany stood at her back with the promise to hold Russia in check.

The scheme worked. Russia was not ready to move; besides she had internal troubles of her own.

The assassination of the Austrian heir and his wife resulted in Austria practically declaring war on Serbia by making demands of a most drastic and humiliating character.

This also she would not have dared to do had she not had positive assurance of Germany's support. The evidence shows that again Berlin directed her course.

It was believed that Russia could not move—that she had not yet recovered from her war with Japan, that she feared a revolution at home. Russia showed her good faith and desire for peace by counseling Serbia to accept all Austria's demands except such as involved her very existence as an independent State.

This Serbia did, but Austria promptly pronounced her reply unsatisfactory and declared war.

It was the opportunity which the military oligarchy in Germany, acting with and directing the military oligarchy of Austria, had long been seeking.

Before we investigate what this opportunity was let us briefly dispose of the ridiculous claim that Austria had arisen to defend the Teutons against the scheme to form a vast Slav empire under the protection of Russia.

While the German element in Austria-Hungary rules it is in the minority, and even at that it does not represent either German ideas or ideals. Only about one-third of Austria's population is German. The Slav element in Austria outnumbers the German two to one.

In Hungary the showing is even worse—only one-tenth of the population is German.

This disposes of the claim that the war started because Austria rose to defend the German peoples from Slav domination.

So we must look to Berlin, and not to Vienna or St. Petersburg, for the force that was secretly manipulating the situation and bent upon using the opportunity before it.

* * *

IN past times wars were started for the acquisition of territory, for plunder in the shape of gold, slaves, women. Sometimes they were started purely for revenge for some real or fancied insult.

In these times they have back of them industrial and commercial issues.

Had Russia not built the Trans-Siberian Railroad, Japan, determined to control the trade of the Pacific, and seeing that control threatened, would never have gone to war with her.

Now let us see what were and are the great trade issues in Europe?

Without question they are England's control of the seas, her commercial and financial, though not her industrial, supremacy; her colonies and her vast power derived from her possession of the East and West Indies.

Here we have the motive of Germany's policies.

For the cause of Germany's positive hatred of England we must look to England's policy in Africa and Asia, which certainly of late years has been absolutely devoted to checking and blocking Germany at every twist and turn as Germany tried to expand her borders, exploit her resources, her wonderful industry, and so give opportunity to her ever-growing population.

That England would do her utmost to maintain her control of the seas, her colonies, her commerce, her financial supremacy, is as natural as it is undoubted that it has been Germany's grim determination to dispute this control, this supremacy and win them for herself.

Unfortunately Germany was forced step by step by a series of events, dating from the Napoleonic wars, to pass under the domination of a mediaeval military oligarchy, of which the present Kaiser is simply the executive. This military oligarchy, having the absolute direction of her policy, believing the time ripe and the opportunity at hand, started a war of aggression, which, even if victorious by land and by sea, must entail untold disaster and desolation upon her.

The crime against civilization that is being committed is that in her competition with England as a world power in industry and commerce Germany was winning out, hands down, through the genius for invention, for organization in business, social and municipal life, of her wonderfully intelligent, hardworking, homeloving people, and so needed no war, certainly no war of aggression to win prosperity and accomplish her destiny.

Let us recall how the military oligarchy schemed and worked.

First, under the old Bismarck policy, Prussia used Austria in her war with Denmark for the possession of Schleswig-Holstein.

Then she turned on Austria and settled at the battle of Sadowa any possible interference with her plans. Then she forced France into war—or was forced into war with France, as you please—and out of it carved a United Germany with the addition of the lost provinces, Alsace and Lorraine.

But in all this the one great aim of Prussia, dominating Germany, was England. Even the acquisition of Belgium or Holland or both was only a means to an end.

That is why for years Germany has been an armed camp. That is why she has been feverishly bending every nerve to build up a great fleet.

With Austria's help she felt she could hold Russia in check. France she feared neither in war nor in trade.

* * *

WITH these points in view we can more clearly understand not only the course of recent events in Europe but we can get a pretty fair idea of the reasons which directed Germany's sudden abandonment of her apparent "peace at any price" policy for a desperate war of general aggression, which to the unthinking appears nothing but the crazy act of a demented autocrat, drunk with power, believing himself divinely appointed to carve out the salvation of his people as well as their domination of the world by means of the sword.

NOW we come to the question, "Why did the military oligarchy in Germany believe the time ripe for action, that the opportunity had come for the great issue, the issue with England?"

They figured that England would be involved in a civil war in Ireland the moment she was forced to fight, and they knew she would be forced to fight, not through her alliance with France but through that invasion of Belgium which Germany coolly contemplated. They figured that Russia was not ready, would be slow to mobilize, could be held in check by Austria, which would quickly settle little Serbia. Besides, when Russia did move, the Poles would be sure to rise. They figured that Italy would stand by the Triple Alliance. They gave no thought to Japan.

What, therefore, was the plan of campaign? Evidently to throw an overwhelming force into France, crush her first before England could act. Then, with France down, Paris in her hands, Germany could rush to the assistance of Austria and have it out with Russia. England busy in Ireland, and with a possible revolt of the Hindoos in India, could send no troops to aid France. As for the English fleet that would bottle up the German fleet, but would thus itself be kept inactive. The French fleet in the Mediterranean would be held and perhaps defeated by the combined Austrian and Italian fleets.

Part of the plan of campaign was to enter France by way of Belgium and the Duchy of Luxembourg. If this violated solemn treaties *schwam darüber*. These little countries could offer no resistance, and so the line of impregnable forts on the French frontier would be avoided and left to be dealt with later.

* * *

LET us see how it has worked out so far.

The Irish, Catholics and Protestants, have come together with a wild yell of defiance to England's great enemy. The question of a civil war in Ireland is, therefore, settled, perhaps for all time.

Little Serbia has kept Austria busy and by a series of victories has astonished the world just as much as the resistance of little Belgium has astonished the world. It certainly has astonished Germany. France has held her own so far with unexpected British aid and has invaded Alsace.

Russia is mobilizing more quickly than ever before, while the Poles have not risen because by a masterstroke of statecraft Russia has solemnly pledged herself to give them autonomy and bring into an independent state, under her protection, their brother Poles in Austria and Germany. Whether she will keep her pledge, when the war is over, is another question.

Italy, whatever the inclination of her rulers to stand by the Dreibund, has been forced into neutrality through fear of revolution, for while the Italians may not have forgiven France the loss of Nice and the Savoy, their hatred of Austria is deep and lasting. Trieste and the old Italian provinces the Italians think may be recovered. It is perhaps only a question of days when Italy will renounce "the Triple Alliance" and attack Austria.

Even little Portugal has fished up an old treaty with England and stands ready to aid her, while the Scandinavian peoples, remembering Denmark's fate, if they do move, will move against Germany as more to be feared even than Russia.

Finally there is Japan about to jump into the fray, under her treaty with England, simply an excuse to get even with Germany for having deprived her of the fruits of her victory over Russia.

Meanwhile German commerce has been driven from the seas, her industries paralyzed, while her sons are being slaughtered by the thousands.

* * *

FROM out the ruin wrought, the lives lost, the desolation, there will arise not a new but the real Germany, the Germany of work, of peace, of poetry and song, the Germany of great philosophers, world-renowned composers, musicians, poets, scientists, inventors, doctors, shipbuilders, manufacturers, business men, mechanics, peasants.

The Germany of blood and iron, of the mailed fist, degrading and debasing every form of life, will have passed.

Germany, with England, with France, with Italy, will form the United States of Europe.

The great nations will have learned that big armaments are kept up not so much to defend a country from aggression as to keep up false social systems which enable the idle rich to live at the expense of the toil of the workers.

We shall see Democracy triumphant!

Leading this Democracy will not be a military oligarchy nor an aristocracy of inherited wealth and privilege but an aristocracy of accomplishment, of worthy work done in the service of man.

John C. Freund

PETERBORO'S 1914 FESTIVAL UPHOLDS LOFTY STANDARDS

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male voices, baritone solo and orchestra.

During the last year Mr. Taylor has produced several works of unquestionable value. Discussions of the merits of his chorus, "The Chambered Nautilus," and his song, "Witch-Woman," have already appeared in this journal. With this cantata he has gone further and produced a work which cannot fail to take a place of distinction in modern literature. There is genuine genius evidenced in it, and the music has all the attributes that permanent musical composition requires. Mr. Taylor's melodic gift is notable and his command of his orchestral instruments, as shown in this score, is that of a master. With it all he is modern in his feeling for harmonic subtlety, in his picturing of moods and dramatic touches. Thirty voices, chosen from the MacDowell Choral Club of Peterboro, sang the choral part ably. The splendidly written baritone solo was entrusted to Mr. Werrenrath, who sang it superbly, with vocal beauty, with that artistic intelligence for which he is so much admired and with an added interest in the music of this composer who has been his friend since their days at college. Mr. Hood conducted the work *con amore* and at the close the composer, who sat in the audience, was called out and given several rounds of applause, which he shared with Mr. Werrenrath.

Enthusiastic, too, was the attitude of the audience over Mr. Humiston's "Southern Fantasy," a work which has had as many performances in recent years as any single one by a native composer. Its sincerity, its melodic loveliness and its attractive orchestral coloring, have made it popular with layman and musician alike and have won it a place in the repertoire of several prominent American orchestras. The composer conducted it with splendid results. He was received with acclaim at the conclusion.

The Dramatic Side

The dramatic side of the Festival was represented by a short play, "Youth Will Dance," by Ferdinand Reyher, a pupil in Professor Baker's class at Harvard. Residents of Peterboro, several of them members of the colony, performed it. A dozen or more old English folk-dances were introduced in it, well rehearsed under the direction of A. Claud Wright and proved not the least interesting part of the entertainment, though half the number would have been quite as acceptable.

Thursday's programs, both of them given in the Town Hall, were engaging in part, at any rate. In the afternoon Miss Knight sang the "Il est doux" aria from Massenet's "Hérodiade" with the orchestra in a capable manner and Miss Branscombe's "A Lovely Maiden Roaming," "Dear Little Hut By the Rice-Fields" and "If You E'er Have Seen," with the composer at the piano. Miss Branscombe's songs are too well known to require extended comment. Her violin compositions, "An Old Love Tale" and a new "Carnival Canadien," performed in masterly manner by Mr. Gardner and the composer demonstrated the variety of her accomplishments. The former piece, akin in spirit to MacDowell's song, "Long Ago," sung at one of the later concerts, is a gem, while the latter, heard for the first time on this occasion, is music that violinists will enjoy playing. Without depreciating its value it may be said that it is better violin music than music. The composer was fortunate in having Mr. Gardner as her interpreter, for he played in a truly distinguished manner.

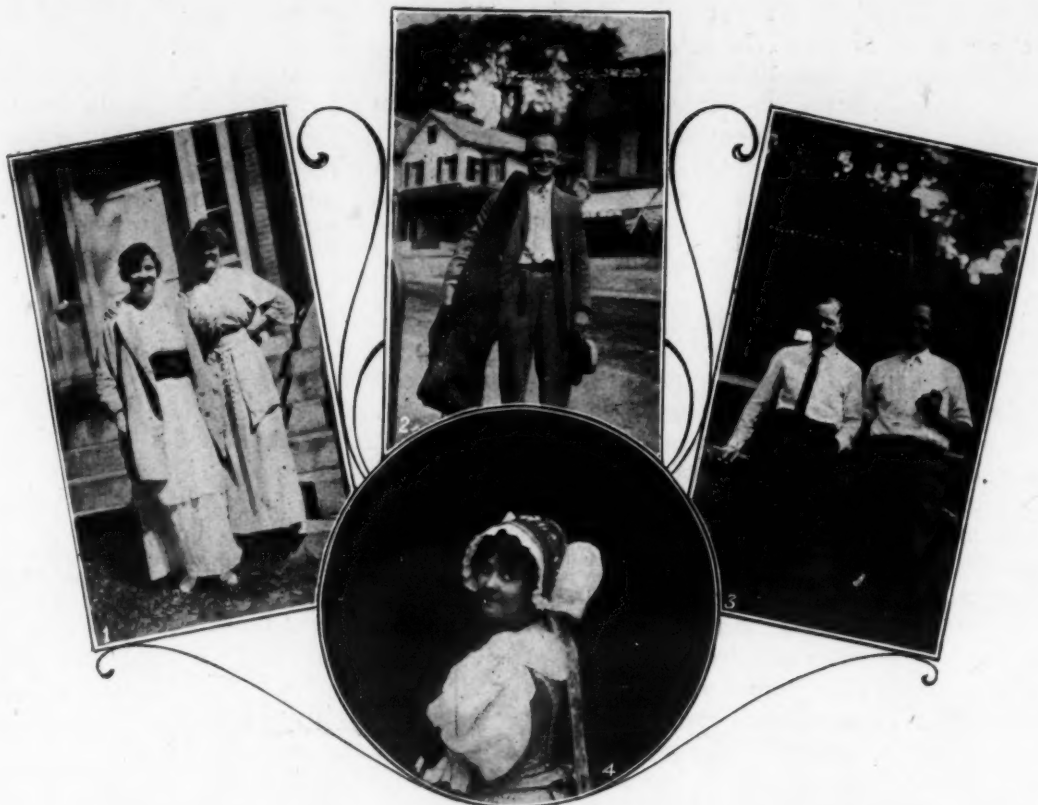
Arthur Nevens's miniature suite, "Love Dreams," is a worthy composition, in spite of the fact that none of the five movements, excepting the first, "Twilight at Vine Acre," is especially notable. This first movement, in which the composer has pictured a twilight mood at his home near Pittsburgh, has atmosphere, and the middle portion contains some finely fashioned writing. The lighter movements, "Neath the Balcony," "Brook at Dawn," "Butterflies" and "At the Tournament," are all melodious and neatly scored. The audience showered the composer, who conducted his work, with applause. Miss Webster played Kreisler's "Liebesfreud" and Hubay's "Zephyr" rather tastefully, although her violin was seriously affected by climatic conditions.

"Riders to the Sea"

"Riders to the Sea," that masterpiece of J. M. Synge, the Irish dramatic poet,

served as a subject for a symphonic prologue by Henry F. Gilbert, which was played at this concert. This is not music that one takes hold of at once; the scheme is simple enough formally, but Mr. Gilbert has penetrated deep into the psychology of the drama. Perhaps there is too loose a welding together of the thematic materials, perhaps the work is a bit overscored. Nevertheless, it is full-blooded music that grips the hearer. It is not built on a desire to accomplish a charming whole but is rather a faithful

Lindon Smith, as the performance was planned for the pageant stage in the pines. It was decided that the pantomime should be given on Saturday evening and that Saturday afternoon's program be performed not only then but also on Friday evening in the Town Hall, so that those who arrived on Friday from out of town intending to see the Hill-Smith work that evening might not be without entertainment. The numbers performed both on Friday evening and Saturday afternoon were the Overture



Between Rehearsals and Performances at Peterboro: From Left to Right—Reinald Werrenrath, the baritone, and Deems Taylor, composer of "The Highwayman"; Carl Webster, the Boston cellist; Marguerite Dunlap, contralto, and Olive Kline, soprano, before "The Tavern." Below—Louise Llewellyn, who scored in Bohemian and Breton folksongs

reproduction in tone of the mood of the drama. It was well worth hearing and should be produced by our leading symphony orchestras.

Mr. Cole's reading of Longfellow's "King Robert of Sicily" to his own splendid incidental music, performed by his wife at the piano, closed a program which began with the popular march from Raff's "Lenore" symphony under Mr. Hood's baton.

Only one new work appeared on the evening program and this was a "Fairy Scherzo" for orchestra, by Miss Daniels. Here there was much to admire, not only in the composition, which is to become a part of a suite the composer is planning, but also in the authoritative manner in which the composer wielded the baton. Miss Kline and Mr. Werrenrath were the soloists in Coleridge-Taylor's "Death of Minnehaha," the second part of the late Afro-British composer's "Hiawatha." The choral part was acceptably sung by the MacDowell Choral Club of Peterboro, and Mr. Hood conducted with enthusiasm and good taste. The soprano's voice is better suited to things of a lyrical nature than to the declamatory style of this music. Accordingly she made her best effect later in the evening in a group of songs, comprising Sinding's "Sylvain," MacDowell's "In the Woods" and an old English pastoral. Mr. Werrenrath had for his big number "Hiawatha's Vision," from Coleridge-Taylor's "Departure of Hiawatha" and he invested it with all the intense feeling which the words demand. His songs were La Forge's "To a Messenger," Aylward's sentimental "House of Memories," lifted out of its rut by this singer's art, and Lohr's "Ringers," all sung capably, the last named being applauded for several minutes.

A "Mignon" aria and Woodman's "I am Thy Harp," Jacobs-Bond's "His Lullaby" and MacDowell's "Bluebell" were Miss Dunlap's offerings. This young contralto has progressed in her work admirably during the last few years and she gave a performance that was highly praiseworthy. Carl Webster offered as cello solos a Nocturne and "Vito," by Popper, and played them adequately, being troubled much, however, by the dampness of the weather. Mr. Humiston led the strings of the orchestra capably in the popular Andante Cantabile, op. 11, of Tschaiakowsky, while Mr. Hood conducted Mozart's "Magic Flute" Overture at the beginning of the evening and the "Inflammatus" from the Rossini "Stabat Mater," with Miss Kline as soloist, at the close.

A Change in Program

Friday's rain made it impossible to give the pantomime "Pan and the Star," by Edward Burlingame Hill and Joseph

to "Der Freischütz," Mr. Hood conducting; the Liszt E Flat Concerto, Mr. Halprin, pianist, and Mr. Clifton, conducting; Louise Llewellyn in Bohemian and Breton folksongs; two movements from a ballet suite, "Atalanta," by Lewis M. Isaacs, Edward Ballantine's Prelude to "The Delectable Forest," Mr. Humiston conducting both of these works for the composers, and the Legend from MacDowell's "Indian Suite."

Miss Dunlap's song group, Kürsteiner's impassioned "Invocation to Eros," MacDowell's lovely "Long Ago" and Grieg's "Autumn Gale," in which she scored heavily on Saturday, was replaced on Friday evening by the "Tales of Hoffman" Barcarolle, which she sang with Miss Kline. Mr. Werrenrath gave of his best on both occasions in Deems Taylor's "Witch-Woman" and Whiting's "Fuzzy Wuzzy." On Friday he sang Graham Peel's "Early Morn" and on Saturday David Stanley Smith's "When Stars Are in the Quiet Skies" and H. R. Spier's "Ultima Rosa," a song of truly individual cast. Mr. Halprin, a young pianist who has been living in the colony all Summer, was given an ovation for his playing of the Liszt number and the "no encore" rule was broken. He possesses a brilliant yet healthy style, a fine rhythmic sense and musical feeling. With serious application he should become a figure of eminence in the piano world.

Miss Llewellyn's presentation of her folksongs in costume lent variety. This artist has mastered the work which she has entered upon, and sent home the messages of the various songs impressively. Particularly notable was a "Prayer of Despair" which she explained was not folk-music but old Moravian folk poetry set to music by Novak, the modern Bohemian composer. She was much applauded. Mr. Ballantine played her accompaniments in a manner that approached perfection.

On Friday evening Mr. Hackett displayed his fine tenor voice in Campbell-Tipton's "Spirit Flower," Chadwick's "Before the Dawn" and Roger Quilter's "Now Sleeps the Crimson Petal." Added to the list also were the Scherzo and Finale of Mr. Humiston's Suite in F Sharp Minor, performed by Mr. Gardner and the composer. The violinist achieved another success, his fine round tone and his well-developed technic coming to the fore throughout his performance.

Ballantine's Engaging Composition

Of the new compositions Mr. Ballantine's "Delectable Forest" proved to be engaging. It is the work of a young man who has musical ideas. Somewhat modern French in its general mood, it is melodious and is scored deftly and wisely. The second hearing on Saturday served only to emphasize the im-

portance of this work among the new pieces heard at the festival. It vies with Mr. Gilbert's symphonic prologue for second place, Mr. Taylor's "The Highwayman" seeming worthy of the foremost position.

Mr. Isaac's "Atalanta" is unquestionably melodious; it is natural, sincere, straightforward. The section called "The Boats of King Iasius," in spite of the lack of originality in its main theme (obviously derived from Thomé's "Simple Aven") has warmth and a good full climax. It was roundly applauded.

"Pan and the Star" on Saturday evening received an ideal performance. For this production many of the residents of Peterboro were enlisted and their children impersonated fauns and dryads. Mr. Smith, who was responsible for the scenario, impersonated Pan, and Mlle. Lada, *Syrinx* and *Terpsichore*. Both did their parts in an admirable way and were largely responsible for the success of the work.

But the important part of the pantomime is Edward Burlingame Hill's music. Mr. Hill has given us compositions of individual stripe from time to time, but none that can rank with this masterly score. His work is conceived on a lofty plane. The instrumentation is gorgeously done, rich and sonorous where required and again light, ethereal and transparent. Mr. Hill was called out after the performance with Mr. Smith. It would be pleasant to hear this music in the concert room, and Mr. Hill should make a symphonic suite from the score as it now stands. Mr. Clifton conducted it with care and enthusiasm.

Lada won her audience in the "Pan" and after it gave three interpretative dances, Glinka's "Kamarinskaya," Sibelius's "Valse Triste" and Liszt's "Second Rhapsody." The young woman is not only graceful and mistress of the technic of her art; she has interpretative ability of a high order and in the Sibelius she rose to splendid heights. Mr. Gilbert conducted for the *dansusee* and also conducted his admirable "Comedy Overture." The performance of the "Pan" was prefaced by the "Legend" from the "Indian" Suite, which Mr. Hood conducted thrillingly.

The Final Day

With Sunday, the final day of the festival, came Haydn's "Creation," MacDowell's "A. D. 1620," arranged for chorus and orchestra by Mr. Clifton; "Oben, wo die Sternchen glühen," sung by Mr. Werrenrath with orchestra; the "Dirge" from the "Indian" Suite and Handel's "Largo." For this concert the MacDowell Choir of Nashua came to Peterboro and lent its aid in the MacDowell number and the Haydn work.

It was interesting to note that teacher and pupil appeared on the same program, Mr. Stephens singing *Raphael* in the "Creation" and Mr. Werrenrath the MacDowell song. With Mr. Stephens in the Haydn oratorio were Miss Kline as *Gabriel* and Mr. Hackett as *Uriel*. The singing of Mr. Stephens was marked by dignity and an authoritative delivery; in the "Rolling in Foaming Billows" he gave out a fine low D, a note not in many voices to-day and duplicated it in the recitative about the worm. Miss Kline was in excellent voice and the limpid quality of which she is so fortunate a possessor was delightfully in evidence in "With Verdure Clad." With additional study and concentration this singer will undoubtedly go far in her career.

Rarely has the present writer heard "On Mighty Pens" sung more beautifully than Mr. Hackett sang it. Though his rôle offered little other opportunity he made the most of the short recitatives and his "Now Vanish" as well. The singing of the combined Peterboro and Nashua choruses was, barring the rasping quality of the tenors, worthy of

[Continued on page 5]

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PETERBORO'S 1914 FESTIVAL UPHOLDS LOFTY STANDARDS

[Continued from page 4]

much praise and reflected credit on Mr. Hood. The conductor entered into his work with real ardor. The importance of his place in this Festival cannot be overestimated.

Among the many musicians and music-lovers who made pilgrimages to the Festival were R. Huntington-Woodman, Arthur Mees, Professor Walter Spaulding, of Harvard, Hallett Gilberté, Frederick W. Wodell, Pier Tirindelli, Percy Lee Atherton, Philip Clapp, James B. Crowley, chairman of the executive committee of the MacDowell Choir of Nashua, and Paul Morgan, former president of the Worcester Festival Association.

Mrs. MacDowell may well be proud of the Festival of 1914. Not only did the composers have a chance to hear their own music, but opportunities were given to American conductors. Mr. Humiston particularly showed himself a gifted conductor not only in his own music but in the works of his colleagues. Mention must be made of Ruth Ashley, pianist, who played accompaniments for the singers, and of the Boston Festival Orchestra, John W. Crowley, concertmaster, which responded accurately to the baton of as many as a half dozen conductors and read the large number of works, nearly all in manuscript, with sympathetic interest.

Two Outstanding Names

If this MacDowell Festival has a distinguishing trait, it is that it is a festival with a purpose and music festivals in America are, in large part, not so blessed. This purpose is to encourage or discourage embryonic talent or pseudo-talent, as the case may be. Two names stand out prominently in the memory of those who heard the concerts—the names of two young men still in their twenties—Deems Taylor and Edward Ballantine. It would seem altogether probable that these composers will be heard from in years to come.

Edward MacDowell, master of American creative musicians, was not given the chance that young America has today. His struggle to gain a hearing is known to all. But he triumphed when he built his log-cabin in the deep pine-woods looking up at Monadnock, where he worked and brought into the world his "Norse" and "Keltic" sonatas, his "Fireside Tales" and his "New England Idyls." At the top of the page of "From a Log Cabin" he wrote:

"A house of dreams untold,
It looks out over the whispering tree-tops
And faces the setting sun."

And the work going on at Peterboro to-day is a tribute to the genius who uttered these lines, among his very last. Dreams untold, indeed, are here possible. Mrs. MacDowell has thus far given seven years of her life to the establishing of this idealistic colony and she has built it on a firm foundation. For the future let us hope the colony will continue to develop and that it will become the nucleus of a body of men and women who shall carry far the banner of American music.

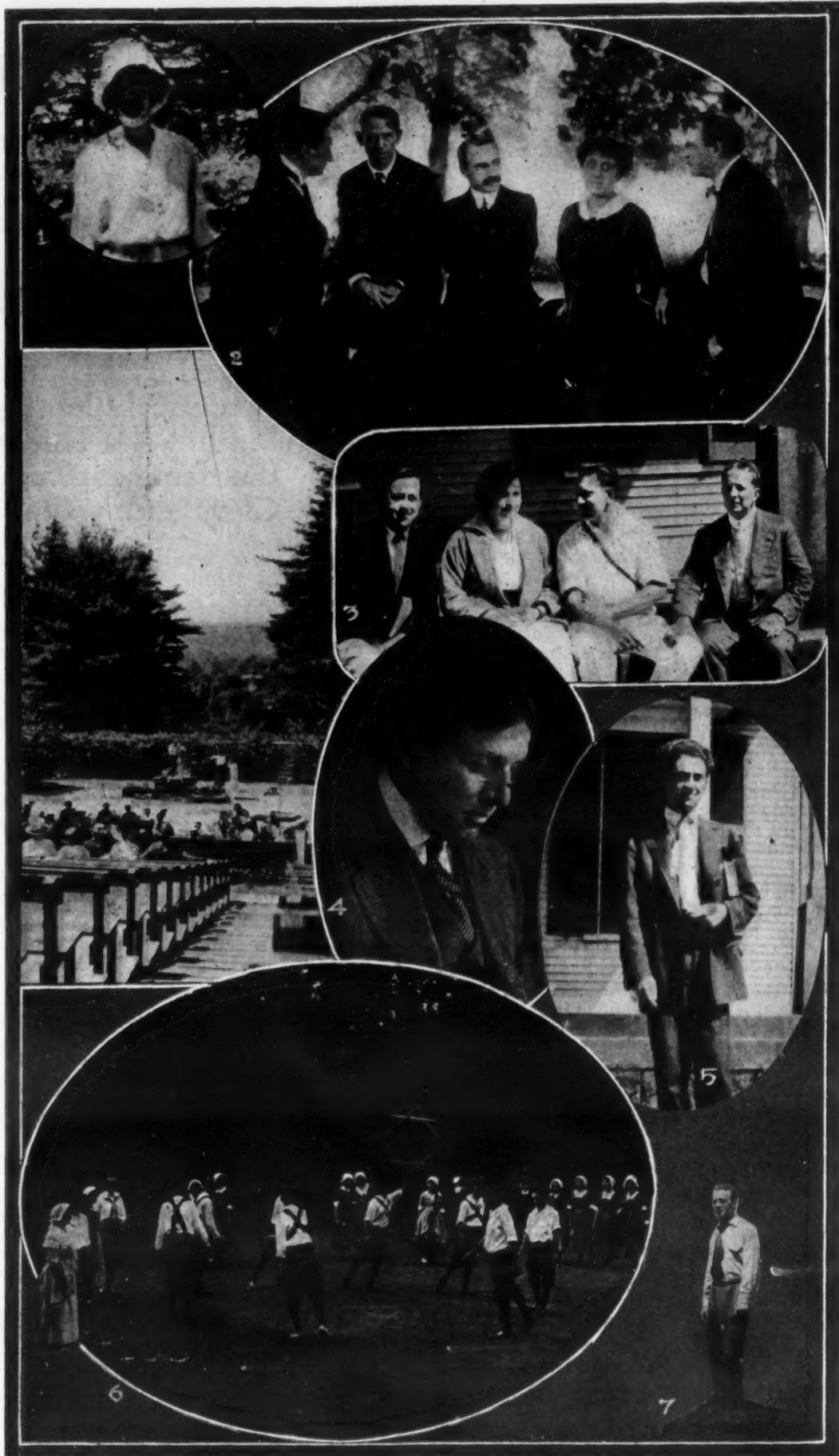
A. WALTER KRAMER.

PITTSBURGH SERIES CLOSES

Plan of Featuring Resident Soloists Is Entirely Successful

PITTSBURGH, PA., Aug. 24.—Most successful was the series of the Pittsburgh Festival Orchestra concerts which closed Saturday night on the Schenley Lawn. During the period when thousands were delighted, Manager Frank W. Rudy managed to present at least two and sometimes more Pittsburgh soloists at each performance. The effect was to stimulate interest in the concerts that otherwise might have been lacking. Conductor Carl Bernthaler displayed excellent judgment in the selection of programs. While out-of-town soloists were given opportunity, yet in the main Pittsburghers and Pittsburgh organizations were given a chance to display their talents and this action proved a wise one.

One of the most delightful soloists of the week was Anna Laura Johnson, who demonstrated that she has a soprano voice of splendid quality. Her first number was "Dich Theure Halle" from "Tannhäuser" sung with orchestra accompaniment. She did so well that she was recalled for an encore and sang the Intermezzo from "Cavalleria Rusticana." Miss Johnson is the soprano of the Third



CAMERA RECORD OF THE MACDOWELL FESTIVAL AT PETERBORO, N. H.

No. 1—Mlle. Lada, danseuse, who appeared in the Hill-Smith Pantomime "Pan and the Star." No. 2—Five American Composers in the "Colony" at Peterboro: From left to right, Henry F. Gilbert, Arthur Nevin, Lewis M. Isaacs, Mabel W. Daniels, William H. Humiston. No. 3—"Creation" Soloists and Conductor (from left to right): Arthur Hackett, Tenor; Olive Kline, Soprano; Percy Rector Stephens, Bass; Eusebius Godfrey Hood, Conductor. No. 4—Edward Burlingame Hill, Composer of "Pan and the Star." No. 5—Samuel Gardner, Violinist, who Performed Branscombe and Humiston Compositions. No. 6—The "Sword Dance" from Ferdinand Reyher's Play, "Youth Will Dance," Given on the Pageant Stage in the Pines. No. 7—George Halprin, Pianist, who Scored a Notable Success in the Liszt Concerto. On the left (middle) is the Pageant Stage, "Snapped" during a Rehearsal of "Pan and the Star."

Presbyterian Church of this city, of which Christine Miller is the contralto. Miss Johnson also sang a group of songs with Mr. Bernthaler at the piano. She appeared on Thursday night, at which time Mr. Bernthaler presented a Swedish program, Messrs. Saudek and Scheucker, Carl Reinecke and Leon Handzlik taking solo parts in a most admirable manner. E. C. S.

Toronto Festival Called Off on Account of War

TORONTO, Aug. 22.—Owing to the European situation the October Music Festival in Toronto has been abandoned, according to Manager Solman. Mr. Solman stated that uncertainty as to whether the artists engaged would be able to reach Toronto had obliged him to postpone the festival indefinitely.

Posthumous Ponchielli Opera Performed in Milan "Al Fresco" Season

MILAN, July 28.—We have been having a season of opera in the open air at the Arena in this city. As a novelty to open the season the management brought forth the recently discovered work by Ponchielli, "I Meri di Valenza." This opera was begun by Ponchielli before "La Gioconda" was written, and was continued in the latter years of his life. However three acts only were finished, the fourth being added and orchestrated

by Maestro Cadore. The opera has met with moderate success here. Its artistic worth lies in the first three acts. It was first produced at Monte Carlo some two years ago and was considered a great success. S. P.

Honor for Henry Gaines Hawn

Henry Gaines Hawn, author of "Dictionary for Singers and Composers," was signally honored last week by being elected a member of the National Institute of Social Service for "Distinction in Education." Mr. Hawn, who is well known in New York musical circles, has been recognized for many years as an authority upon matters pertaining to correct diction and dramatic expression.

Orchestral Engagements for Borwick

Leonard Borwick, the English pianist, has been engaged to play with the Minneapolis Symphony Orchestra on January 5. He is also engaged to play with the Boston Symphony in Boston during April and with the New York Symphony once during January in New York and again during March in New York and Brooklyn.

Volkmar Andreae, one of Switzerland's most prominent musicians, has been appointed conductor of the Zurich Symphony Concerts.

EARLY START FOR OPERA OF CENTURY AND DIPPEL FORCES

[Continued from page 1]

on a hard third-class bench. At the next station stop, however, I picked up enough courage to get out and walk ahead to my car, and luckily my seat had not been taken. At every little station along the line a howling mob was packed onto the train. When I awoke in the morning the passengers were lying three deep in the aisles. We were dumped out at a little frontier station—as we all thought, simply to have our baggage examined. Instead of that we were greeted by a squad of soldiers with drawn bayonets, who literally drove us across the border into Belgium at the point of the bayonet.

"I finally got to Brussels, where the excitement was still more intense than in Munich, but at the little border town were left my trunks, which contained several manuscripts entrusted to me by Mrs. Beach to deliver to her American publishers, on account of the uncertainty of the mails. The trains from Brussels were running with fair regularity, and I finally reached Ostend, which was deserted, most of the hotels being boarded up, in spite of the fact that this is supposed to be the height of the season there. In two days I was ordered out of Belgium, and embarked on a special ship which had been sent over from England for refugees. Once in London I felt comparatively safe and there I met Mr. and Mrs. Richard Czerwonky, who came over on the *Finland* with me.

"All of my artists are on this side of the water, with the exception of two new artists I secured in Germany while I was over there, an instrumentalist and a singer, and it is very doubtful whether they will be able to get over here now, so I cannot announce them just yet."

Conductor Stokowski Returns

Arriving by the *Noordam* on Monday were Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, and his wife, Olga Samaroff, the noted pianist, who is to tour the country during the coming Winter. The Stokowskis were held up incessantly on the way from Munich to Rotterdam, and the journey took them seventy-six hours. They were able to get no sleep, as they had to get out and change trains with distressing frequency. Mr. Stokowski was taken for a British spy, because having been born in England he carried English passports. The artist couple arrived in Rotterdam a few hours before the boat sailed. Mr. Stokowski secured passage only because he happened to know a man in the steamship company.

The conductor stated that he would have to engage several substitutes for his Philadelphia Symphony, as eighteen of the players are fighting for Germany, and two for France. Mr. Stokowski lost all his baggage, bringing over only the clothes on his back. He devoted the space in his solitary suitcase to the score of Mahler's Eighth Symphony, which he brought over in its entirety. He will present the monumental work on March 5 and 6 with over 1,000 performers, comprising 125 in the orchestra, eight soloists and three choruses of 300 each.

Victor Harris Returns

After a series of vicissitudes Victor Harris, the vocal teacher, conductor and composer, arrived in New York aboard the *St. Louis* on Monday morning. Mr. Harris was in Etretat, France, during the first four days of mobilization. To a *MUSICAL AMERICA* representative he spoke of the situation abroad as follows: "The war spirit, something akin to madness, was actually in the air while I was in Etretat. One had to register one's self to the authorities and show that one was not a 'burden to the community.' Then if I wanted to go a half mile or so out of town I was obliged to get a permit. I managed to get to the Hague and thence to London.

"In London there were 18,000 Americans and conditions were bad. Money was tied up and for a week we could not get any from the banks. Before the war broke out I had planned to sail on the *Aquitania* on September 26. When I saw how things were developing I got passage on the *St. Paul* for September 16. In fact I began to collect steamer tickets and am very glad that I did, for I managed to help out several Americans who were in difficult straits. Among these were Edgar Stillman Kelley, the composer, who has my ticket on the *St. Paul*; Leo Schulz, the cellist of the New

[Continued on page 6]

EARLY START FOR OPERA OF CENTURY AND DIPPEL FORCES

[Continued from page 5]

York Philharmonic Orchestra, and Sig-mund Herzog, secretary of "The Bohemians." They were there with their wives. Mr. Herzog, who had been in the Austrian Tyrol, had lost all his money and baggage. A kind Englishman took the Schulzes and Herzogs to his home, where they had already been two weeks when I met them. They are sailing for America during the next week or so.

"I cannot tell you how wonderfully the English situation was handled. No one knew of the mobilization, for it was done at night and when 150,000 troops were taken across the Channel it was known nowhere except in military circles. The way this public reveres the law and has confidence in its government is truly admirable."

On the boat with Mr. Harris were Henry Weldon, the American basso, who comes to join the Century Opera forces, and Ernest Glendenning, the actor, who is a friend and pupil of Mr. Harris. Mr. Harris will begin teaching at once, taking week-end trips out of town for the remainder of the vacation months.

Among the 1,200 passengers arriving in New York from Glasgow on Sunday morning was Vida Llewellyn, the young American pianist. Miss Llewellyn was at the Hotel Astor when a MUSICAL AMERICA man called to see her on the following day. Her stay in New York was a short one, since she left for her home in Chicago on Monday afternoon.

When war was declared Miss Llewellyn and her sister were in Frankfurt. A state of intense agitation existed on the eve of the portentous declaration. The German people, according to Miss Llewellyn's observations, were not eager for war, nor did they suspect that it was approaching until shortly before its actual existence.

Americans in Germany were courteously treated, said the pianist. She feels, however, that her lot was a comparatively comfortable one. This may be attributed to her early departure from Germany. Miss Llewellyn found London quieter. Her difficulty in that mam-

moth city was to cash a check, which took three days. Five shillings comprised the pianist's cash capital on her arrival in the English capital.

While traveling from London to Glasgow the pianist had to stand all the way on a densely packed train. The trip to America was comparatively comfortable. One of Miss Llewellyn's reminiscences of the war in Europe was a sign displayed by a British merchant which read: "Business going on during alteration of the map."

Managers Reassured

Haensel and Jones received a cable-gram from Cecile Ayres stating that the pianist is a passenger on the steamship *Principe di Udine*, which sailed from Genoa, August 12. Miss Ayres was in Munich when the war opened and had been passing the Summer in Germany with friends. During her European sojourn she was a guest for a few days of her former teacher, Ossip Gabrilowitsch, and assisted by this pianist she arranged her concert program for this coming season. With Leo Slezak the Czech tenor, Miss Ayres will give a number of joint recitals during the season.

Margarete Matzenauer, contralto of the Metropolitan Opera Company, who will tour in concert under the direction of Haensel and Jones, prior to and after her opera season, cabled her managers that along with her husband, Edoardo Ferrari-Fontana, tenor of the Boston Opera Company, she would sail for America early in September. Mme. Matzenauer has been passing the Summer at Ferrari Villa, Casenatico, Italy, with her husband and little daughter, Adrienne, who is now seven months old. Immediately after her arrival in America Mme. Matzenauer will busy herself making a series of phonograph records. Along with her work at the Metropolitan she has been engaged for twelve performances with the Boston Opera Company, where her husband is one of the leading tenors.

A delayed letter from Leo Slezak, the giant Czech tenor, which evidently had been opened many times and showed by its frequent handling that it had suffered much on its twenty-six day transit from the singer's home in Bavaria to the office of Messrs. Haensel and Jones

[Continued on page 8]

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Dear MUSICAL AMERICA:

It is with a heavy heart that even those not directly interested through relatives, friends or business relations with Europe read the daily accounts of the war.

How few realize what it means when the cable announces that an entire company or regiment has been wiped out?

And if they cannot realize the human agony, the desolation of homes, involved in the slaughter of a thousand, or even a hundred, how shall they realize it when hundreds of thousands are involved?

We are being fed with stories of unspeakable brutalities by German officers and German soldiers perpetrated upon non-combatants, even upon women and children.

In the first place we must remember that these stories come from sources hostile to the Germans and determined to prejudice public, and especially American opinion against them.

In the next place we must remember that in war which, as the late General Sherman said "is hell," it has always been the military law to execute non-combatants caught firing on the enemy or found with arms in their possession.

The Germans are not brutal, though their military system is.

It is a matter of fact that during the occupation of part of France by the Germans in the Franco-German war they left behind them an enviable record for their kindly, helpful attitude, especially to the French peasants in whose homes they were quartered.

It is but natural that the press of the nations now opposed to Germany will do its utmost to convince the world that Germany is the great aggressor and that she represents barbarism, while England, France, Russia represent civilization.

In this connection let us never forget that Germany, or rather the nucleus of Germany, the Kingdom of Prussia, was literally forced to become a military nation during the wars of Napoleon. If a United Germany became a reality it was through the necessity for defense not from a desire for offense.

M. Saint-Saëns in a letter to *Le Petit Parisien* refers to the Germany of the great musicians, and deplores the change that has made of her "a nightmare against which Europe is almost unanimously arrayed." However, he adds, "this will soon pass away if there is any Justice in this world."

If Germany is "a nightmare" who made her such?

In the last hundred years or so Napoleon and the French, to begin with.

In later years the secret hate of Russia, seeing in her a consistent enemy and opponent to the formation of a great, controlling Slav Empire.

But more than any other influence has been that of England, which has persistently blocked every move for Germany's colonial expansion and has viewed with ever increasing jealousy and fear Germany's growing trade and sea-power.

The Germans hate war. If they are to-day ruled by a military oligarchy and are driven to fight, it is because they have been convinced that their very existence is at stake.

A people naturally devoted to industry and commerce; a people which has produced some of the greatest philosophers, composers, musicians, scientists, painters, poets, a people devoted to home life

is aggressive only when it sincerely believes that there is no other way for self-preservation.

That the military oligarchy which has ruled Germany for years has had a bad effect upon Germany's political, social and industrial life, even upon its attitude in matters of music, art, literature, I will candidly admit.

The victories over Austria, later over France no doubt largely contributed to that contemptuous, often overbearing attitude towards foreigners which has characterized the Germans of this generation.

More than once have I referred to the German prejudice against everything American not only in the way of music, but in the way of our political and even our social life. The press of Berlin never lost an opportunity to deride and abuse us. The German press in New York is doing it to-day.

But, as the saying goes, "There's a reason," and that reason we must seek in the influences that have forced Germany into a course, naturally repugnant to her and positively unrepresentative of her true nature and disposition.

Here it is but just to admit that the claim that Germany is prejudiced against everything American in music is disputed by many eminent authorities, among them by Henry T. Finck, the veteran music critic and litterateur.

In a recent issue of the *New York Evening Post*, Mr. Finck states that the great popularity in Germany of Geraldine Farrar and of Edyth Walker is proof that there is no prejudice in Germany against American singers. He might also have referred to the recent success of George Hamlin in Germany.

However, there is something to be said on the other side.

The shameful treatment of Olive Fremstad in Munich, when they found she was an American, and of other American singers in Germany scarcely supports Mr. Finck's claim.

In order to prove that there is no prejudice in Germany against American composers, Mr. Finck brings up the growing interest there in the songs and piano pieces of Edward MacDowell and the cordial reception given this year to Edgar Stillman Kelley, who was made a lion of the musical season on several occasions.

Mr. Kelley's case is not quite as forcible as Mr. Finck would wish us to believe.

We must not forget that the Germans claim this most distinguished American musician as virtually their own, on the ground that he studied and taught for years in Berlin and we must also not forget that Berlin did not discover his genius and make a lion of him until after the United States, notably the State of Ohio and particularly the city of Cincinnati, had done so.

The gloom which settled upon a number of budding prima donnas, ambitious tenors and baritones who expect to win fame in Puccini's latest work and in light French opera when it was announced that their impresario, Andreas Dippel, had been requisitioned for military service in the Austrian army, has been dispelled by the definite announcement that the genial and enterprising Andreas is safe in Rotterdam and will sail for this country the end of this month. He has already cabled that he will carry out all his plans for the coming season.

Dippel has made many friends here, particularly in New York and Chicago, who were sincerely concerned for his safety.

Dippel might have led his soldiers to battle with an inspiring song but I can scarcely conceive him wanting to kill anybody.

Perhaps the idea of leading soldiers into battle with a song appeals to your sense of humor, but it is a fact that it is the way the Russian soldiers go into a fight and it is well known that unless they are thus roused they show little military ardor.

Formerly music played a great part in rousing men to meet the enemy. In recent times it is different, yet only the other day a French corps about to give way under the murderous fire to which it was exposed, was rallied by the strains of the "Marseillaise" and, rushing at the enemy with renewed courage and ardor, defeated them.

Those who can go back twenty years will remember the American debut in "Philemon et Baucis" at the Metropolitan of Pol Plançon, whose death in Paris in his sixty-first year has just been announced.

Plançon had one of the most beautiful voices ever heard in this country. He was what the Italians call a "basso

cantante." It was not a big voice but what it lacked in mere volume was more than compensated for by its lovely quality which had all the greater appeal because it was always used with such consummate taste and skill.

In the Metropolitan company at the time were many of the world's most renowned artists, but I think it was generally agreed that not one surpassed Plançon in exquisite method and style.

He was a singer, not a vocal declaimer. When he sang his whole body seemed to vibrate. Then, too, his singing was so effortless. That I considered its greatest charm. How often is one's pleasure spoiled and the effect marred by the evident physical strain the singer is under.

I can remember years ago an English baritone who came to this country and was quite successful. He had a fine presence and a voice of agreeable quality, yet whenever he took a high note he was in such evident distress and made such horrible faces that his listeners, from sympathy, were unpleasantly affected thereby.

Now with Plançon it was all the other way. Nature had been kind to him. It had given him not only a beautiful voice but the ability to sing absolutely without any effort whatever.

To his charm as a singer and artist

of the first rank he added a most sympathetic personality.

Do you wonder the women adored him?

The will of Lillian Nordica which has just been made public discloses several facts of more than passing interest.

In the first place it shows that a young American girl of humble origin and with little or no assistance could rise to the greatest eminence as an artiste, by her own unaided efforts, and leave over a million in money and property after having given her last husband nearly half a million to help his business ventures.

In the next place it shows that the distressful conditions which characterized her various matrimonial ventures pursued her to the very end.

Her first husband, Gower, an Englishman, disappeared in a balloon and was never heard of again. Her second, Doehme, the handsome singer, she divorced on account of his infidelities, while her third and last is already involved in a dispute over her will in which she cut him off without a dollar.

It is sad to reflect how many of the greatest women on the stage seem to be unable to secure even a modicum of happiness in their private lives.

Your MEPHISTO.

Liège Turns from Fiddle Strains to Wartime Rattle of Musketry

By R. E. JOHNSTON

WHERE the great battle has been raging, right on the River Sambre, between Namur and Charleroi, is the little town of Godinne, where Ysaye has his Summer place, and where so many young violinists have studied during the Summer. By something unforeseen, for the first time in twenty years, Ysaye did not go to Godinne this Summer, but instead bought a home at the seaside at Middlekerke, just about a mile from Ostend.

There are many young violinists in this country who will recall the little Belgian town where they received their most valuable instructions—Godinne, now the Gettysburg of Belgium. Ysaye has a country home there on the hillside about 500 yards from the river. The town is on a branch railroad. Only about two or three trains pass through during the day.

I remember the last time I visited Godinne about two years ago. I desired to buy a ticket for Hanover, Germany, but Godinne is such a primitive little place that they told me they could only sell a ticket as far as the German frontier at Herbesthal.

During the last two weeks while the battle has been going on at Liège it recalled to me my many visits to that city beginning when I was a young man of twenty-one. I went there first to see

Ovide Musin, who was born at Liège, as were also César Thomson and Ysaye, and two prominent artists, now Americans, Edouard Dethier, violinist, and Gaston Dethier, organist. Near Liège is Jupille, where Marsick was born, and not very far away is Spa, the birthplace of Gerardy. About thirty minutes out of Liège is the town of Verviers, where Vieuxtemps was born and where he and Wieniawski are buried.

Liège has always been known as the cradle of violinists. It certainly must be admitted that in giving to the world the great artists already mentioned the title is quite appropriate. I visited Liège many times in the past twenty years. I remember on one occasion going to the home of César Thomson with Jean Gerardy for dinner. We remained for supper, then for four o'clock breakfast and afterwards seven o'clock breakfast. At all times when we were not eating we were listening to music. From the breakfast table I went direct to the railroad station without having gone to bed the entire night, and took a train for Brussels, where Ysaye met me at the station.

How terribly Ysaye and Gerardy must feel for Liège, the home of their childhood, the place where they were educated. Gerardy's father is buried there and his sister is the wife of the proprietor of a hotel near the station. Ysaye's father is buried there and his brother, Joseph, lives at Liège.

SENDING MONEY ABROAD

U. S. Post Office Orders Up to \$100 Can Be Used

Foreign money postoffice order business between this country and other members of the Postal Union proceeded last week, under certain restrictions, with every European country save Belgium and Austria. Joseph Elliott, superintendent of the foreign money order division of the New York postoffice, said that government assistance was available in sending money to financially embarrassed relatives up to \$100 each, while for ordinary mercantile transactions a maximum order of an equivalent of \$20 was allowed.

If it is shown that more than one member of a family is abroad and need-

ing money badly \$100 is allowed to be forwarded to each member.

How long this operation of the foreign money order system could be continued without any payment by this country to foreign postoffice departments cannot be foreseen. Under instructions from Washington, Mr. Elliott will refrain from purchasing exchange at exorbitant rates, but as long as foreign countries are willing to let their credits pile up on United States postoffice books orders on those countries will be issued.

Olive Fremstad's first appearance in New York City next season will be as soloist with the New York Symphony Orchestra for its pair of concerts at Aeolian Hall on October 31 and November 1.

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CHARLES W. MORRISON, Director

EARLY START FOR OPERA OF CENTURY AND DIPPEL FORCES

[Continued from page 6]

in New York, says among other things that the former Metropolitan Opera favorite is temporarily laid up with a badly sprained ankle.

Slezak Injured

According to the letter, Mr. Slezak was out on his country estate with his children and the dogs making a few hundred feet of film with his moving picture camera when he accidentally stepped into a small hole in the turf. Owing to his great weight the sprain is a severe one. The singer tells of his trouble in getting a pair of crutches in the neighboring village large enough for him. Slezak says that finally one of his farm hands made him a pair by cutting down two fair-sized young cypress trees. The upholstering for the armpit rests required part of a sofa pillow for each crutch.

That the giant tenor did not dream of war is indicated by the fact that he mentions in his letter that he has received word that he is to sing for his Emperor at the Royal Palace early in October and that the summons further stated that he might expect another royal decoration at the time of the October visit to the palace. Mr. Slezak is due in America late in December, and his concert itinerary extends from coast to coast.

Antonia Sawyer has received either letters or cables from the following artists, assuring her they have arranged transportation and will be in America on scheduled time for all concert dates: Mme. Eames de Gogorza and Emilio de Gogorza, who will be in New York the middle of September; Julia Culp and Coenraad Bos, who are expected the 1st of October; Cordelia Lee, September 15; Katharine Goodson, who instead of coming to America on January 1, as originally arranged, will be here on December 1. Because of the necessity of cancelling Miss Goodson's bookings in

Europe Mrs. Sawyer is arranging bookings for the month of December in America for Miss Goodson.

Gluck and Zimbalist Return

Alma Gluck, the soprano, has cabled to her New York managers, the Wolfsohn Musical Bureau, that she sailed for New York from Havre August 22 on the steamship *Espagne*, of the French line. With Miss Gluck is her husband, Efrem Zimbalist, the young Russian violinist, who will also tour this country the coming season. Mr. Zimbalist, though a Russian by birth, is not subject to military duty, having received a special release from the Russian government at the time of his graduation from the Royal Conservatory in St. Petersburg. Both Miss Gluck and Mr. Zimbalist will open their seasons at the Worcester Festival.

Frank Gittelton, the American violinist, who is to play here for the first time professionally this coming Fall, has also been heard from. The agents of the Holland-American line in Rotterdam cabled his father, who is a prominent physician living in Philadelphia, for funds to prepay the passage to this country of Mr. Gittelton and his mother, and it is presumed they will arrive here within a short time. Mr. Gittelton opens his tour on October 28 as soloist with the Philadelphia Symphony Orchestra.

A cable to the New York *American* from Paris announces that Lina Cavalieri has been separated from her husband, Lucien Muratore, by the war until recently. He is a member of the territorial army and is stationed in the south of France. She has just joined him at his post. She wears a man's suit of khaki. In his few idle moments Muratore and his wife pass their time singing patriotic songs (free, but worth on the stage about \$300 a song) to the soldiers.

Beatrice Wheeler, mezzo-soprano of the Chicago Opera Company, who has been spending the Summer in Italy, planned to sail August 14 on the *Koenig Albert* from Naples, but this sailing was cancelled after the outbreak of the war. Miss Wheeler is still in Italy, but hopes to sail for America shortly.

Josephine Tryl, young American violinist, has escaped from Belgium alone and unaided, reaching London without money but unharmed. Since last May

she had been studying the violin with Ysaye, the famous virtuoso, at his home in Knocke Village, a few miles from Brussels. When war started Ysaye sent his three sons to join the army, and they are now believed to be still in the Liège forts.

"Ysaye is an intense patriot," Miss Tryl said. "He has three sons fighting in the Belgian army—the youngest a boy of sixteen years—and he wants to enlist himself. His wife also is busy sewing for the soldiers."

"Hearing a report that English troops were landing near Ostend, Ysaye provided himself with a big valise filled with packages of tobacco and made his way to the coast. His plan was to distribute his gifts to the Englishmen. He found a large crowd of excited Belgians, but no British appeared."

Miss Tryl said also she had heard that Fritz Kreisler, the Austrian violinist, is serving as an officer in the Austrian army, and that Jacques Thibaud, the French violinist, is serving in the French army.

Frank Damrosch on "Noordam"

Among the first cabin passengers on the *Noordam* was Dr. Frank Damrosch, director of the Institute of Musical Art, New York, who was accompanied by his wife and their daughter, Helen Damrosch. When the war broke out Dr. Damrosch and his family were at Freudstadt on the Rhine, and the only hardship that they experienced was a trying long journey from that place to the Hague. After arriving in the latter city their voyage was entirely pleasant.

Much anxiety is being felt in St. Louis for Max Zach, the conductor of the St. Louis Symphony Orchestra. Mrs. Zach, who resides in Boston, succeeded in securing the most recent address given to Mr. Zach's London bankers, which was Carlsbad, Austria, and she made several futile attempts to reach him with cablegrams at that place, but these were returned by the German censor undelivered. It is definitely known here that Mr. Zach took out his first naturalization papers many years ago and it is generally conceded that he is an American citizen, but no confirmation of this can be obtained and therefore with the present warlike conditions on the continent it is a source of great anxiety to the Symphony Society management. A report has also come to this city of the fact that his home in Boston, Mass., was recently ransacked and a great many valuables taken and part of his furniture destroyed while his wife and family were spending the Summer on the New England coast.

Among the prominent Boston artists who are now in Europe is Grace Bonner Williams, the concert and oratorio soprano, who when last heard from was in the very midst of the war zone. Mrs. Williams sailed from Boston early in June, and up to July 28, which is the date of her last communication, she had had an enjoyable and interesting trip, having toured England, France, Switzerland and southern Germany, in company with George W. Stewart and Rose Stewart, the vocal teacher of this city. The letter dated July 28 was postmarked from Vienna, where the party was scheduled for a ten day's visit, and from there were going on to Berlin. Since this time (the letter was received in Boston August 10) nothing has been heard from Mrs. Williams, although it is more than likely that she has experienced no serious difficulties in making egress from the warring territories. She was due back in Boston in late September, which is the time set for the opening of her concert season.

On the Italian liner *Stampalia*, sailing from Naples and Genoa, one of the passengers is Mme. Bernice di Pasquali, the former Metropolitan Opera singer. The prima donna said she cut short her stay in Italy because the country was virtually under martial law and all industry was at a standstill.

Though traveling first-class Mme. di Pasquali and her husband were obliged to accept sleeping quarters which were established in the steerage for them. Despite this arrangement Mme. di Pasquali was in a happy frame of mind on the trip across the ocean, and entertained her fellow passengers frequently in song between the day of sailing from Naples and the arrival of the *Stampalia* in New York.

Ivan Caryll, the light opera composer, arrived in New York on August 22 aboard the *St. Louis*, accompanied by Mrs. Caryll. They will remain here indefinitely, as the composer is now an American citizen. He comes to this country to deliver to Klaw & Erlanger the completed score of "Le Fils Surnaturel," which has been adapted to our stage by Harry B. Smith.

Mr. and Mrs. Caryll encountered hardship and many vexations in travel-

ing to America. They were thirty-six hours on a train from Nice to Paris. Mrs. Caryll was actually smuggled on board and made the journey in hiding. At the hotel in Paris where Mr. and Mrs. Caryll stopped the proprietor was discovered to be a German spy operating a wireless apparatus, and he was dragged into the street and shot by a squad of soldiers.

Edith Bowyer Whiffen, accompanist for Yvonne de Tréville, though marooned in Lugano, Switzerland, with the Ernesto Consolo family, expects to sail for America the end of August.

Arthur Hartmann, the violinist, has written to Adolf M. Foerster of Pittsburgh telling of conditions in Paris. "It strikes me very hard," wrote Hartmann, "not only for humanitarian reasons, but professionally as well. I was booked for tours of Holland, Belgium, all Scandinavia and here as well and, of course, I see nothing ahead but ruin! All my friends and my family are either in the French, German or Hungarian armies. My German pupils are now fighting, and a Swiss girl who had got the Swiss federal stipend to continue her studies with me, passed two desperate nights and days at the depot trying to get away."

Frederick Steinway, of Steinway & Sons, New York, arrived in Copenhagen on August 23 from Hamburg.

Charles A. Ellis, manager of the Boston Symphony Orchestra, who has been in Europe since the latter part of May, and who spent some time in Germany with Dr. Muck, conductor of the orchestra, has been heard from at the offices of the orchestra in Boston. He states that he expects to arrive in Boston about September 5 or 6.

Loyal Phillips Shawe, baritone and soloist of the Pawtucket Congregational Church, Providence, R. I., and also teacher of voice, is believed to be stranded somewhere in Europe, probably in Germany. Mr. Shawe, accompanied by his sister, sailed from Boston on June 30 and after visiting the lakes of Killarney and London planned to study music in Germany until late in September. Since early in July no word has been received from them.

Raymond Havens, Providence pianist, has been heard from and a telegram received recently by his mother stated that he arrived from London in Montreal on the steamship *Virginian*.

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ECHOES OF MUSIC ABROAD

War Delays Homage to Belgium's Most Celebrated Musical Son at Liège—Berlin Leads All European Cities in Number of Performances of "Parsifal," with Vienna as a Second—How Music Is Cultivated in England's Naval and Military Services and What Its Effect Is—Destinn Now Rivals Melba as a Covent Garden Favorite—Lack of Architecture in Works of Russian Composers, Says Runciman—Finnish Soprano Gives Summer Festival of Works of Native Composers

TEMPORARILY Liège has passed under an eclipse, and with it a project to do honor to the memory of one of Belgium's most illustrious sons. César Franck was born in Liège and just before the outbreak of the war it was announced that a monument to his memory was to be erected in the city. It was to be expected that contributions to the fund would come largely from France in view of the fact that Franck's creative and pedagogical activities in Paris are to be regarded as epochal for French music.

Most noteworthy of Liège's present musical residents is Jean Gérardy, who lends stellar glory to the Liège Royal Conservatory, but it is scarcely probable that the great 'cellist has been in the city since the vacation months set in. It can be only a matter of conjecture who may be in Brussels at this time. Eugen Ysaye was there a few days ago, but whether he left before the approach of the Germans is, of course, not known.

* * *

BERLIN can claim to have had a more virulent form of Parsifalitis than any other European city since the beginning of the year, if Berlin and Charlottenburg may be reckoned for the purpose as one city.

Though they have separate municipal governments there is no apparent dividing line between them; geographically they are much more closely knit together than Manhattan and Brooklyn. Berliners, then, heard the released Wagner work forty-eight times at the Royal Opera and forty-five times at the German Opera House in Charlottenburg—ninety-three times in all.

After Berlin Vienna led all the rest with twenty-seven performances at the Court Opera and thirty-five at the People's Opera, totalling sixty-two performances. The only other cities in the Dual Monarchy's territory to hear the work were Prague, with nine performances, and Brünn with six.

In Germany again, Cologne had twenty-eight performances; Barmen, twenty-four; Frankfurt-on-Maine, sixteen; Leipzig, fifteen; Dresden, also only fifteen; Chemnitz, fourteen; Kiel, fourteen; Halle, thirteen; Hamburg and Wiesbaden, twelve each; Stettin, eleven; Freiburg, ten; Strassburg, nine; Hanover, eight; Cassel, seven; Nuremberg, six; Weimar, six; Augsburg, five; Posen, four, and Munich, only four.

Three cities that expected to hear "Parsifal" during the coming season until the war vetoed all musical plans were Mannheim, Brunswick and Magdeburg, whereas Chemnitz and Augsburg had decided not to give it again, and other cities, Düsseldorf, Darmstadt, Lubeck and Carlsruhe, for instance, neither have heard it nor have they any expectation of hearing it when affairs operative have resumed the even tenor of their way.

* * *

NOW that camps have taken the place of campstools in England, as on the Continent, it might be supposed that music would be entirely forgotten for the time being. This is not the case, however, and the *Musical Standard* devotes considerable space to discussing a useful organization called the Naval and Military Musical Union, which is of some timely interest now if at no other time.

The main objects of the society are these:

1. To promote choral and unison singing throughout the naval and military services, especially the singing of the

fine old land and sea songs, and thereby to introduce a higher class of music than has hitherto obtained.

2. To establish friendly co-operation in music between the various branches of the services.



Siegmund von Hausegger

Conspicuous among the younger conductors who have been coming to the fore during the past two or three years in Germany is Siegmund von Hausegger. Last season he conducted a series of concerts given by the Blüthner Orchestra in Berlin with such satisfactory results that he was again engaged for that organization's concerts this season.

3. To encourage the singing of good songs on the line of march.

As a matter of fact, the value of music as an educational and a moral force has long been recognized fully in the armies and navies of the European nations. In several regiments in England, and especially certain battalions of the Guards, "singing-on-the-march" competitions have frequently been held.

The honorary secretary of the Naval and Military Musical Union hardly thinks that there is any question of training the voices of soldiers and sailors. "It would be foreign to the union's objects; it would, I am sure, be regarded with scant favor by the Admiralty and War Office; and, finally, the difficulties in the way of such training would be very great.

"And this is just the point. No one wishes to educate our good friends, the Tommy or the Terrier, in the troublous ways of singing. We merely wish to give him a lead, and one that has not the slightest tinge of red tape, and it is when marching at ease that singing is to be encouraged, for not only does a song relieve weariness and create a buoyant step, but it stops—think of it, ye virtuosos!—cigarette smoking!"

WHEN the curtain had been rung down on Covent Garden's 1914 "grand season" London operagoers were agreed that the closing night had been essentially Destinn's night. The opera was "Aida" and there was a more than

laity being absolutely agreed about her, and in fact it is doubtful if even Melba, idolized as she is by the Londoners, has now a stronger hold than her dramatic soprano colleague. The periodical already quoted refers elsewhere to the "harrowing glories of her *Butterfly*."

"An artist who is compelled to sing when not in the mood suffers mental pain," said the singer the other day. "A great artist, however, usually has so much to give that some new emotion can always be expressed."

In another interview she dilated, as she has done before now, on the rigorous self-abstinence demanded of one who would be an artist in the music world. "Domestic work may often be drudgery," she said, "but it is a picnic compared with the drudgery they have to undergo who want to become opera singers. To young girls who are contemplating vocal study I always say that it is mostly a question of what one is willing to give up. If you really are prepared to sacrifice all the fun that your youth is entitled to; to work and deny yourself; to eat and sleep not because you are hungry and sleepy, but because your strength must be conserved for your art; to make music the whole interest of your existence—if you are willing to do all this you may have your reward."

"The trouble is, that barely one in a hundred girls who aspire to stage honors has the courage or the brains to make such sacrifice and do such work. They practise mechanically, read no books, dodge honest teachers and place themselves in the hands of charlatans who promise for a certain sum to land them in the opera houses in a few months."

But the *Musical Standard*, insisting that woman, no less than man, is born to take trouble as surely as the sparks fly upwards, maintains that if an artist happens to captivate the fancy of the public as Miss Destinn most surely has then the returns for a youth spent in unremitting labor are great indeed.

* * *

THAT architecture bears a truer analogy than painting to music J. F. Runciman has insisted over and over again, and now, with architecture his basis for comparison and the recent Russian season of opera at Drury Lane fresh in his mind, he observes in the *Saturday Review* that of true building there is little to be found in the work of any Russian, excepting Borodin.

And even Borodin's architecture is not of the German sort. "There is no solidly lain foundation on which a stately edifice is raised with crowning spires and pinnacles; rather we have cartloads of gorgeous material piled up with an extravagant hand, the different brilliantly colored pieces placed in an order which is right enough, but not mortised or cemented firmly together in the approved Beethoven fashion. This is a very real defect: the intellect demands a satisfaction before we can consider a composition to be of the finest kind: an appeal only to the emotions and to our sensuous nature leaves us dissatisfied; we want the full meal and not merely ices and fruit."

"To get rid of mixed metaphors, the music of Borodin and Moussorgsky is not architectural, but a wild, luxuriant tropical growth. They could not build; their natures forbade the endeavor; if they had tried we should have had some tame and colorless imitations of the classical models which no one would have hearkened unto. Happily they did not, could not, try, but let their imaginations be master and run off with them, and we have such a splendid masterpiece as 'Prince Igor'—a masterpiece, but not the very tip-top sort of masterpiece."

* * *

IT is due apparently to the serious economic crisis which has had the Argentine Republic in its grip of late that the opera season in Buenos Ayres has turned out so badly this year. All the theaters are feeling the consequences in a particularly deplorable fashion.

At the Colon Theater the booking has not reached even half the figures of last year, and it seems highly probable that the season will end with a heavy loss; while the Coliseum, the Colon's chief rival in the opera field, has been playing and singing to equally bad business. The result is that the engagements of the artists have been shortened and the season is to terminate a month earlier than usual.

J. L. H.

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SAN DIEGO IN THROES OF A MUSICAL WAR

Symphony and Popular Orchestras Struggling for Supremacy, with Recognition in Panama-Pacific Exposition as Prize—Desertion of Musicians from One Organization to the Other Arouses Bitter Partisanship

SAN DIEGO, CAL., Aug. 15.—War is on! Not the European conflict, but a battle royal right here in San Diego, a struggle which threatens to disturb conditions for music at the great 1915 Exposition to be held here next year in celebration of the opening of the Panama Canal.

Two symphony orchestras are struggling for supremacy, the five-year-old San Diego Symphony Orchestra, under the direction of B. Roscoe Shryock, and the ten-month-old organization of the San Diego Popular Orchestra, conducted by Chesley Mills.

The San Diego Symphony was primarily organized to give amateur musicians of the city a chance to do big ensemble work. Richard Schliewen, the first director, gave some very enjoyable concerts. Lionel Gittelsohn, a cousin of the famous young violinist of that name, became the second leader. Then Mr. Shryock took over the organization two years ago.

Chesley Mills was concertmaster of the orchestra for some time, but, after Mr. Shryock had directed two concerts, Mr. Mills left the organization in company with a number of other members. The Popular Symphony was immediately organized and composed solely of union musicians. Much unfriendly criticism was heard because of this mutiny, but the first concert of the new organization, which drew a large attendance, principally through the influence of curiosity, changed the caviling to praise. From that time the orchestra has given concerts every five or six weeks and has made money and hundreds of friends.

Mrs. Will Douglas, a clever amateur violinist and society woman, is president of the San Diego Symphony, which has recently given Mr. Shryock a contract for the next three years, the terms of which, it is understood, stipulate complete control artistically and financially. The directorate includes many prominent social, political and musical lights, U. S. Grant, Jr., Mayor O'Neill, Lyman J. Gage, former secretary of the treasury, and L. E. Behymer being among those named.

Choral Society Organized

A choral society was organized by Mr. Shryock and now numbers more than 200 voices. The ranks of the San Diego Symphony were swelled with many new performers. Concerts were given every two months. A May Festival was arranged in 1913 and again in 1914. This year the chorus included the San Diego Choral Union, the National City Choral Society, the Coronado Choral Society, East San Diego Choral Society and the Orpheus (male) Club.

Brilliant business methods had put the San Diego Symphony on a firm financial footing and things looked dread for the Popular organization until several prominent San Diegans stepped forward.



Popular Symphony Orchestra of San Diego, Cal. The Conductor, Chesley Mills, is in the Center of the Group. In the Frame, from Right to Left, are John Vance Cheney, President; Julius Wangenheim, Vice-President; S. A. Reed, Treasurer, and Ralph N. Earle, Secretary

These were John Vance Cheney, the American poet and composer; Julius Wangenheim, a banker; S. A. Reed, another banker, and Ralph N. Earle, a young business man. These men were chosen as president, vice-president, treasurer and secretary, respectively, of the Popular organization.

Among the new directors elected were Admiral and Mrs. Uriel Sebree. Immediate steps were taken to awaken San Diego to the existence of the new organization. Olga Steeb was engaged for a recital with the orchestra. A letter from Mme. Steeb following the performance is enlightening. She says in part: "I wish to thank the members of the Popular Symphony Orchestra and their talented leader, Mr. Mills, for the excellent support given me in the Liszt E Flat Concerto. All are to be congratulated for the remarkable success in building up so strong an organization in such a short time."

Friendships Broken

Some of the members have withdrawn from one organization and joined the other and friends of years' standing

have become unfriendly. Partisanship has arisen among the ranks of professional, semi-professional and amateur musicians. The membership of musical clubs in the city has split into factions, "pro-S. D." or "pro-Pop." Mr. Shryock has been one target and Mr. Mills another. Bitter words have been flung about at random.

The newspaper critics kept their hands off for a while, but W. B. Seymour, a critic with New York papers for some years, in a signed article in the San Diego Union, gave the San Diego Symphony a jolt as follows:

"Lovers of oratorio music must have had their ears much outraged if they heard the performance of Haydn's 'The Creation' by chorus and orchestra under the leadership of B. Roscoe Shryock. The orchestra is now in its fourth year. Its conductor has frequently claimed a professional standing for it. The showing made last night by no means justifies this claim. * * * Bowing was defective, attacks slovenly. * * * The performance was ragged and lifeless. There was a maximum of effort and a minimum of artistic result."

An attempt was made to amalgamate the two orchestras into one society, with the professional and amateur musicians maintaining separate entities. This attempt failed signally, the officials of each society refusing to sacrifice its leader on the altar of peace.

At the recent convention of the California State Music Teachers' Association the Popular Symphony Orchestra alone was invited to participate in the program.

The boosters of each organization hope for Exposition recognition and wires of all sorts are being pulled to secure this coveted honor.

However, the Popular Symphony has advertised itself since last December as the Exposition orchestra with no publicly voiced protest from the Exposition people. The Exposition has made no contract yet for any sort of music except with Jack Dodge, who will have charge of the official band.

In newspaper notices of the Choral Union branch of the San Diego Symphony mention is frequently made of the necessity of such an organization during Exposition year, and this adds to the hopes of that society that it will eventually be named as the official Exposition music-maker.

RUTH ANN BALDWIN.

FRANKO'S PARK CONCERTS

Band Vies with Orchestra in Interest of Summer Audiences

For several seasons prior to the present one, orchestral music alone held sway on the Mall in Central Park, New York, so that the alternation of band and orchestral concerts this year has been something of an innovation. However, there seems to be little, if any, abatement in public interest, now that the band shares equally with the orchestra in New York's principal Summer concerts.

It is true that the audiences gathering to hear Nahan Franko's band expect programs of a lighter character than those served up by Arthur Bergh, and Mr. Franko wisely bears this in mind. Selections such as Ganne's "Marche Russe" and excerpts from "Mlle. Modiste" called forth resounding applause last week and vied in popularity with excerpts from "Cavalleria" and "Le Prophète."

There are snap and spirit in Nahan Franko's conducting. The response obtained by him is usually satisfactory and fine sonority and warmth of coloring are characteristic of the work of his band. However much one may miss Franko, the orchestra leader, and Franko, the violin soloist, there is compensation in the unusual degree of musicianship which he is able to impart to the performances of his band.

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to Escape from Germany

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, August 24, 1914.

Last Monday evening a part of Massenet's "Thaïs" was presented in English at Ravinia Park, under the direction of Carlo Nicosia. The scene in Thaïs's apartments in the second act and the desert scene of the third act were the excerpts given. In these, Beatrice La Palme, the soprano, gave a graphic and musically acceptable representation of the Alexandrian beauty, singing the music with charm. Louis Kreidler, the baritone, brought to the portrayal of Athanael the dramatic powers of the practiced actor and sang with vocal warmth and artistic skill. Leonid Samoloff and Cordelia Latham completed the cast.

This opera was given a very smooth performance. Between the two scenes Harry Weisbach played the "Meditation" musically, though it was taken at a little too slow a tempo and occasionally dragged.

After the intermission the first and second acts of Verdi's "Il Trovatore" were sung, with Ivy Scott as Leonora, Leonid Samoloff, Manrico; Louise LeBaron, Azucena; Louis D'Angelo, Count di Luna, and Cordelia Latham, Inez. Josef Pasternak began the evening's performance by conducting an overture.

From Wayagamug, Mich., comes the report of an operatic production given by Ojibway Indians during July and August. The Indians call it a play, but music is used throughout the work, and the songs, accompanied only by instruments of percussion, have fascinating and original qualities of tune. The opera is called "Hiawatha" and the scene is certainly realistic, set near Petoskey, at Round Lake. The story is based on Longfellow's poem and the Hiawatha of the cast was played by Mr. Shawanoe, an Ojibway, who received a great deal of his education in Europe, in London, Paris and Holland. The Minnehaha was Ella Petoskey, a granddaughter of the Indian chief who gave his name to that town. She is a teacher at the Carlisle School for Indians. The play was put together by L. O. Armstrong.

Piano Recital by Robert Stevens

The piano recital given by Robert W. Stevens, director of music at the University of Chicago, last Monday evening at Leon Mandel Hall, served to display the excellent musicianship of this well known Chicago artist. He played Beethoven's "Moonlight" Sonata, Schumann's Fantasia in C Major, op. 17, the Andante Spianato and Grand Polonaise, op. 22, by Chopin; the "Rhapsodie Espagnole," by Liszt, arranged by Busoni, and shorter pieces by Chopin, Dewey, Saint-Saëns and Grieg.

Mr. Stevens was most convincing in the more important works of the program—in those especially which required brilliancy of execution and massive effects. The reading of the Beethoven sonata was scholarly, the Schumann Fantasia was given with nobility of sentiment and the Polonaise with fine bravura. The E Minor Waltz, on the other hand, lacked somewhat in delicacy. The Spanish Rhapsody of Liszt was played with great abandon. Arthur C. Lund supplied the orchestral part for this piece and displayed rare skill.

Mr. Stevens has a brilliant technic, a rich and warm tone and breadth of style. The concert was one of the regular series given during the Summer session of the University.

Sebastian Burnetti, the baritone, has been busy during the heated term with a large class of vocal pupils. Though he has but recently made his home in Chicago he has already acquired a prominent position among the city's teachers. Mr. Burnetti came here from Montreal, where he was the leading baritone with the National Canadian Opera Company. A peculiar circumstance of Burnetti's vocal accomplishments is that he was for some years a tenor robusto.

The new catalogue issued by the Chicago Musical College is the finest which has been published by that institution, now in its forty-ninth year. The list of life members of the college contains eighteen names of prominent citizens of Chicago, including J. Ogden Armour, Edward F. Bosley, Charles G. Dawes, George J. Dowling, James O. Heyworth, Mrs. Samuel Insull, N. M. Kaufman, Levy Mayer, Harold F. McCormick, F. Wight Neumann, Max Pam, George F. Porter, George M. Reynolds, Julius Rosenwald, Harry Rubens, John G. Shedd, John F. Smulski, Edward J. Uihlein.

An historical sketch by George P. Upton gives a short story of the gradual development of this school from its modest beginning to the important position it holds among the music schools of the world to-day. In its existence of nearly half a century it has had more than a score of the world's famous masters as members of its faculty, and to-day its roster of teachers is representative of the highest artistic standard. The book contains biographical sketches of many of the members of the faculty, a comprehensive outline of the various courses of the school, a list of the graduates of last year and the prize winners. The board of musical directors for 1914-1915 is as follows:

Dr. F. Ziegfeld, Felix Borowski, Dr. Louis Falk, Walter R. Knupfer, Adolf Muhlmann, Karl Reckzeh, Maurice Rosenfeld, Edoardo Sacerdote, Adolf Brune, Mrs. O. L. Fox, John B. Miller, Arthur Rech, Rudolph Reuter, Ettore Titta Ruffo, Leon Sametini.

Used Fake Passport to Leave Germany

The use of a fake passport enabled Oscar Gordon Erickson, a member of the faculty of the Chicago Musical College, and conductor of the Sunday Evening Choir, to leave Germany. Mr. Erickson had been traveling in Sweden and Germany and had reached Berlin when the war broke out. With Mrs. Erickson, he was compelled to stand in a compartment of one of the trains for sixteen hours on the way out of Berlin. Their only sustenance was a bottle of water.

"Our tickets read to the Hook of Holland," said Mr. Erickson, "and when we arrived at the frontier the German soldiers demanded our passports. I had taken the chance of departing without them, and when I found myself confronted by a fierce military man I produced a long legal-size envelope which I had received a few days before from a Chicago music house. On the back of the envelope was an irregular circle of red wax which had been stamped with a seal. The officer looked at it critically while I held my breath, then he passed on."

The Ericksons arrived in this country on the Teutonic and reached Chicago last Thursday.

National sympathies of the Russians, French, Germans, Austrians and Belgians, who are members of the Chicago Symphony Orchestra, now playing at Ravinia Park, have brought the management to a decision to include no more patriotic airs of the warring nations of Europe on its programs.

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ST. LOUISANS FORM BIG CHORAL SOCIETY

Outgrowth of Pageant Chorus—
Masque Music to Be Given
in First Concert

ST. LOUIS, Aug. 19.—Inspired by the great success which attended the enormous chorus organized for the Pageant and Masque of Saint Louis, which took place in Forest Park the latter part of May, a number of the participants of the chorus, which numbered close to 750 voices, met on Tuesday of this week and organized what will be known as the St. Louis Pageant Choral Society, and elected John Gundlach, president; Fred Fischer (who conducted the chorus), musical director, and E. J. Troy, secretary.

For the first time in many years this organization will give to St. Louis what has long been wanted—a large chorus of mixed voices thoroughly capable of performing the most pretentious choral numbers. Mr. Fischer, who has had an immense amount of experience in this line, plans to give three concerts during the coming season, accompanied by a large orchestra.

The first concert is planned for some time in November, when the entire music of the masque, written by Frederick Converse, of Boston, will be produced. The "Messiah" and Schumann's "Paradise and the Peri" from Moore's "Lalla Rookh" will be produced later. Several committees were formed for the purpose of organizing and rehearsals will no doubt be called for some time early in September. H. W. C.

Kitty Cheatham Returns

Kitty Cheatham, the American disease, returned from Europe on the *St. Louis*

last Saturday. Miss Cheatham was in Weimar when the war broke out, but succeeded in reaching London safely. A detailed account of her experiences will be given in the next issue of *MUSICAL AMERICA*.

GAINS ADMIRATION OF LOS ANGELES AUDIENCE

Recital of Viola Ellis, Contralto, Discloses Fine Qualities of Voice and Interpretation



Viola Ellis, Contralto, Who Has Made a Place for Herself in Los Angeles Musical Circles

LOS ANGELES, Aug. 15.—The recital given on Friday of last week by Viola Ellis, contralto, at Symphony Hall, served to prove that this singer who has come here to live is one of whom Los Angeles may well be proud. Miss Ellis offered a well arranged program containing Wiederman's "Ozymandia," a "Samson and Delilah" aria, and songs by Lalo, Bemberg, Massenet, Foote, Chaminade, Salter, Franz, Tchaikowsky and Schumann. She sang both the arias and the songs with vocal opulence, fine diction in all the languages and artistic intelligence. Her audience, which was largely composed of the leading musicians of this city, applauded her to the echo and shouted "Bravo!" numerous times during the recital.

Since July Miss Ellis has appeared at several fashionable hotel musicales, at the Coleman House Settlement fête at Senator Dorsey's home, at the Gamut Club, where she was guest of honor on August 5, and at a meeting of the Daughters of the Confederacy. She was specially engaged to sing "But the Lord is Mindful" at the First Congregational Church on August 9. The Brahms Quintet has booked her as soloist for its first concert in October and numerous other clubs are now negotiating for her services. She has met Ellen Beach Yaw, the noted soprano, and they have spent much time together at Miss Yaw's home, the soprano exhibiting her high notes and Miss Ellis her low C below middle C.

MARTIN RICHARDSON IN HOME CITY

Tenor in St. Paul Recital Reveals
Qualities that Earned Success
in Italy

ST. PAUL, Aug. 22.—Martin Richardson, known in Italy as the "tenore Americano," is visiting relatives and friends in St. Paul, where he lived as a child and during his early manhood.

Mr. Richardson, who, by the way, retains his own name, not "Italianized," appeared at a recent private recital in this city and convinced a company of musicians that the lad who had been conspicuous in earlier days in high school operettas, church choirs and so on had "made good" in the larger field.

Three years with the late Maestro Lombardi in Florence have served to develop a high, light lyric voice into one of robust qualities easily and appropriately applied to dramatic expression.

From the opera, "Don Pasquale," in the leading rôle of which he made his Italian début, Mr. Richardson sang the aria "Com' è gentil" on the occasion of his St. Paul hearing. Other operatic selections were the "Che gelida manina" from "La Bohème," "Recondita armonia" from "Tosca," "Ah! dispar, vision" from "Manon" and "Amor ti vieta" from "Fedora." His songs were "Mattinata," Brogi; "Donna, vorrei morir," Tosti; Scott's "The Secret" and d'Harleot's "I know a lovely garden."

The voice was clear, sweet and at times strikingly resonant. The temperament was warm, the style convincingly dramatic.

During his student days in St. Paul, Mr. Richardson had lessons with Lewis Shawe, Emil Onet and Harry Phillips. He was a member of St. John's choir under George H. Fairclough, and was associated with Bessie Breen, now Mrs.



Martin Richardson as "Ernesto" in "Don Pasquale," in which Rôle He Made His Operatic Début Successfully in Florence, Italy, Last May

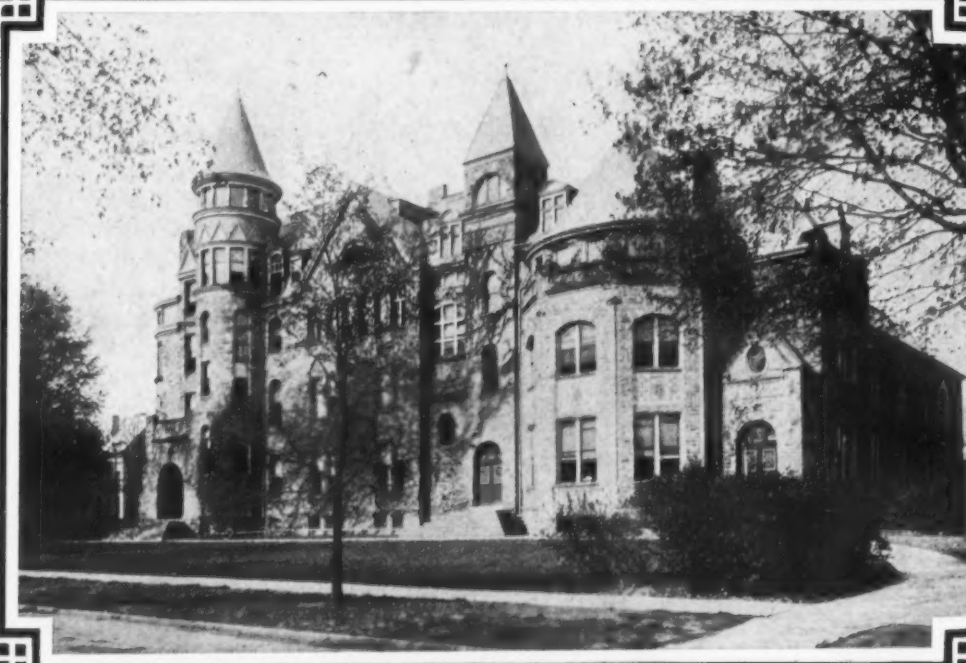
Paul Althouse, in amateur operatic performances.

Mr. Richardson has under consideration offers made by Andreas Dippel and Henry Russell for engagements. He proposes to stay in America at all hazards and demonstrate his confidence in his country's opportunities for the American artist. F. L. C. B.

Clarence Eddy Visiting Boyhood Home

GREENFIELD, MASS., Aug. 24.—Clarence Eddy, the noted organist, is visiting his boyhood home with Mrs. Eddy. The musician anticipates an exceedingly busy

season, beginning with the opening of a new organ next month in Syracuse. Later Mr. and Mrs. Eddy will fill a three weeks' engagement in Florida and in February the organist will go to the Pacific coast.



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New York, August 29, 1914

OPERATIC RUMOR AND FACT

The old question of operatic wars appears to have yielded to the newer question of war and opera. Conflicting rumors regarding the possibilities of opera in the forthcoming season are coming thick and fast, and information brought by cable, wireless and steamship continues to leave matters in a very uncertain condition.

First, a cable received from Mr. Dippel, as soon as he was able to re-establish communication with America, said that his New York season of light opera would be given as announced. Next, a prominent opera singer, who is now in Europe, tells of having seen Mr. Dippel, who said that he had decided to abandon his New York project.

Then, again, common rumor has most of the great musical artists, operatic and otherwise, going to the front in their respective countries. Now, however, "reassuring messages" have come to the officials and directors of the Metropolitan Opera House from Mr. Gatti-Casazza, who is at work locating stars and members of chorus and orchestra and arranging for their passage here.

Thus each day contradicts the news of the one preceding, and the fact is that no one knows the truth of the situation, and developments alone can determine what can be accomplished.

The American opera star who brought the latest news from Mr. Dippel said that opera in America was also threatened by the tremendous loss of operatic costumes. A freshening-up of opera by a new outfit of costumes is, however, never an unwelcome event.

As to Mr. Dippel's perplexity, one would be inclined to stake much on the belief that he could successfully put through such a season of light opera in New York

as he contemplates, without looking beyond the confines of the United States for his company, even if it might be necessary to take some risks in the trying out of singers.

Meanwhile, as a sort of war within a war, Mr. Hammerstein gives fragments of grand opera interspersed with movies and organ recitals—(why not engage the services of Mr. Bryan to help out?)—in his new Lexington Avenue Opera House. Mr. Hammerstein's activities are undoubtedly not outside the range of vision of the Metropolitan camp, but it is not yet known whether fresh hostilities will break out along the line of this frontier. Mr. Hammerstein is evidently giving the people something they want at prices which they can easily pay.

ST. PAUL'S SYMPHONIC PROBLEM

It is with regret that MUSICAL AMERICA records the abandonment of the St. Paul Symphony Orchestra. The causes seem to be an increase in the annual deficit with no increase in the popular support of the concerts, either in their strict symphonic or their popular concert phases.

The conditions of maintaining independent symphony orchestras in two cities as close together as St. Paul and Minneapolis must undoubtedly be trying. As Minneapolis has long since taken the lead in commercial supremacy, it is only natural and inevitable that St. Paul should be the city to suffer artistically, for commercial supremacy means artistic supremacy, as little as this fact, in its deeper significance, may be generally realized.

It would seem that the sensible thing to do would be to have a Twin City Orchestra for St. Paul and Minneapolis, to give concerts in both cities. There should be ample support for such an organization, and such a procedure, it would seem, would be the normal way to avoid economic waste and the strain of attempting to maintain an artistic enterprise under unfavorable conditions. The possibility of State orchestras in the United States has already been suggested, and this is an idea which is still not incapable of development.

As to the deficiency of appreciation on the part of the St. Paul public, it is to be remembered that the public has a profound timidity in the matter of going out of its way to support any artistic institution of "high-brow" nature, even when it attempts to meet them half-way by so-called "popular" ventures, which, for one reason or another, may not after all be truly popular. Possibly it is St. Paul's task to lend itself to the development of some one of the other phases of the great national movement for music for the people.

HOSTILITIES IN MUSICAL MATTERS

A curious rumor emanating from London last week intimated that in consequence of Anglo-German hostilities a boycott might be levied against German music during the next English music season—whenever that may occur—just as it will be against various products manufactured in Germany. To be sure this is but a rumor and well-balanced folk will probably give it little credence. Nevertheless the matter calls for a word of comment.

War is a singularly unbalancing force; it can upset and pervert the mental attitude of many ordinarily sensible individuals almost as readily as the general morale of nations, causing them to perpetrate a variety of unbelievably silly actions. That the art of a nation is to be banned and execrated because of political animosities is, from every standpoint of reason, sublimely ludicrous. Yet such a condition to-day would not want for precedent.

For twenty years after the Franco-Prussian war France closed its ears to Wagner. From the ill-fated "Tannhäuser" production in 1864 till the first French production of "Lohengrin" in 1891—achieved in the face of ugly threats and incipient riots—Paris abstained from Wagnerian opera out of a sense of "patriotism." Even Victor Hugo once remarked about Wagner: "He has insulted my country; I cannot hear his music."

That the world has altogether outgrown this childish attitude is, unfortunately, not altogether certain. But it is to be sincerely hoped that no reasonable musicians or managers in England will defer to stupid hysteria and Chauvinism. The great souls of Beethoven, of Bach, of Schumann, of Wagner, are mouthpieces of the divine element in humanity, not the petty subjects of king or kaiser.

EXEMPTING THE MUSICIAN

There is an aspect of the European war vastly more grievous to the music world than the postponement of musical events and the material losses that must afflict numberless innocent and worthy parties in consequence. It is the heartrending prospect of the wanton taking off of certain members of the aristocracy of musical art, the criminal shedding of the blue blood of the musical profession. The rules of war and the etiquette of con-

scription make no concessions in favor of the sacredness of art.

And so we face to-day losses beyond repair, sacrifices for which all the readjustments of State matters under the sun can never atone. Who shall say that in a month we shall find Kreisler, Caruso, Goritz, Toscanini, Weingartner, Stransky, Hofmann, Busoni, Thibaud, Godowsky, and a host of others in fields creative or interpretative among the living? Woe and alas for the utter, the miserable futility of the sacrifice! And of what use in determining the course of events can be the physical efforts of a few hundred musicians in comparison with the grandly exalted effect of their services to humanity in their assigned province of life?

Cannot those high in power bring it to pass once the world has awakened from this black nightmare that musicians be forever exempted from participation in future bellicose contingencies? For the artist and the musician is the prophet and mouthpiece of civilization, of that expansion of spirit which is the one source and fountain-head of evolution.

PERSONALITIES



Emma Lucy Gates in the "Rockies"

In the course of her visit to her home in Salt Lake City early in the Summer, Emma Lucy Gates made several trips up the "Rockies," and the accompanying photograph was taken in July on one of these mountain-climbing expeditions. As recorded in MUSICAL AMERICA last week, the young American soprano is now in Europe. She had intended to rejoin the Royal Opera Company in Cassel, and was in Holland when the outbreak of hostilities forced her to make her way back to England.

Spross—Charles Gilbert Spross, accompanist, pianist and composer, is spending his vacation in the Eagle River country in Wisconsin. He will return to New York in September.

Marcoux—It is announced that Vanni Marcoux, the Chicago-Philadelphia Opera baritone, is studying English with a view to singing several of his favorite rôles in the vernacular with the Campanini organization.

Damrosch—Mr. and Mrs. Walter Damrosch have issued invitations to the marriage of their daughter, Alice Blaine, to Hall Pleasants Pennington on Saturday, September 5, at Westport-on-Lake Champlain, New York.

Schnitzer—Germaine Schnitzer, the talented young pianist who is to tour America during the coming season, has been spending a large part of the Summer at her home on Long Island and has been making motor trips on the Island and in New Jersey. Recently she took a party of guests to Philadelphia and then to Atlantic City. The young artist nearly always drives the car herself.

Black—Cuyler Black, the tenor, who will open this season at the Maine festivals, has not only achieved concert success, but he has also had wide experience on the operatic stage. At the Kurfürsten Opera in Berlin he sang the leading tenor rôles of "Aida," "Traviata," "Rigoletto," "La Bohème," "Madama Butterfly," "Ernani," "Mefistofele," "Tosca," and "La Gioconda." He is also a charming singer of Welsh and English ballads.

Rogers—That a Bostonian with a Harvard training does not usually become a singer is a comment made by a writer in the New York Tribune, who recently interviewed Francis Rogers. "A Harvard man from Boston," declared the writer, "is much more likely to become a reformer or something or other far removed from the realm of art; for the ethical instinct, which with the Bostonian generally becomes his chief enthusiasm, finds itself strangely naked and blinking under the glare of the calcium and before an audience."

POINT and COUNTERPOINT

EVER so many suggestions have been brought forth as to what disposition should be made of the famous artists who join the various warring armies.

Maestro holds that such giants as Slezak and Berger could be used advantageously as fortifications.

Don't know about that. Their great height would make them easy targets at long distance. Would suggest a more compact, solid body, such as the rotund Pini-Corsi.

While on this point, the New York Times proclaims: It is not considered likely that many of the male singers will be called on to fight, even taking into account the towering physique that goes with the calling.

What calling? We recall many a tenor or baritone whom the prima donna has literally looked down upon as he voiced his passionate plea.

When they go to war, forecasts Town Topics:

Caruso will hulk the savage breast.

Alfred Hertz will wave his sword rhythmically at the cannon and yell, "Louder! Louder!" thinking he is leading Wagner.

Richard Strauss will try to tune up the concert of the Powers.

Tristram is of the opinion that the Kaiser should make generals out of his operatic impresarios. Warfare to them, he instances, would be like a Wagner music drama. Think of the "Siegfried" Dragon as a battering ram is assaulting a city, and an advance guard of Wotans armed with spear and shield! Then the Valkyries could do scout duty as modern birdwomen in aeroplanes.

In that case, adds Iseult, it might be well for the Kaiser to mobilize all perfect Wagnerites in Germany. What daring heroes they would be, knowing that a lovely Valkyrie was waiting to bear them aloft to Walhalla.

Before a Times Square bulletin board. Disputing, a Gallic sympathizer and a Teuton:

Gaul—This war will teach the Germans that they don't know everything. For instance, if they get to Liège they'll find a real school of violin playing.

Teuton—And if the French get into Germany they'll discover that Richard Strauss didn't write the Strauss waltzes.

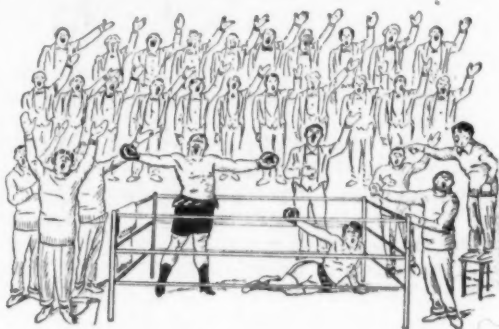
As Ivan Narodny informed us, there are one hundred thousand musicians in the Russian army. The mere statement of fact suggests potentialities of horror beyond the dreams of Dante, comments the New York "Telegraph" unfeelingly.

Héloise reminds us: The frivolity of France in the eighteenth century, as reflected in its literature, music, painting, etc., was followed by the cataclysm of

the French Revolution. Just so our twentieth century frivolity, as expressed especially in the tango craze, is a prelude to the present all-consuming war.

'Tis an illuminating thought, Héloise. And may not Messrs. Schoenberg, Stravinsky & Company have helped precipitate the conflict by their harmonic madness? At least they prepared us for the sounds of carnage.

A talent for the violin
Must be a long time nursed;
And so you must, when you begin,
Play second fiddle first.—Puck.



—From London Punch

We understand that, in view of the popular revival of boxing, Dr. Strauss has been commissioned to write a grand opera around the noble art. The above represents the finale.

Selling something "for a song" has long been a trite expression, but a New England merchant made it practical the other day by advertising "a pair of shoes for a song." Each contestant had to mount a platform before the store and sing his "shoe song."

If every human had to pass a vocal test as a requisite for being shod, we fear the old barefoot days would return, Nellie dear.

An Iowa concern has been seeking an injunction against a steamship company to restrain the callopie music on its excursion boats. It seems that when the boats pass by, the factory girls refuse to work and insist on listening to the music.—Daily paper.

It might be interesting to try a Beethoven symphony on these girls. Would it put them to sleep, or would they go back to work?

Pity the poor critic. Artists have frequently tried physical violence upon music critics in retaliation for harsh words about their work, but the critic has to endure bad music and music-making without any retribution save some vitriolic comment.

The worm has turned, however. Not long ago a Minneapolis citizen was seated on the steps of his home playing a banjo, when a self-appointed critic walked up and ordered him to cease playing. When the banjoist continued, the critic fired at him with a revolver. The bullet went wide and the critic escaped—but the concert was stopped.

That provides a happy ending for the

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ELMAN IN ANTIPODES

Premier of Australia Joins in Honoring the Violinist

Latest news from Australia and New Zealand, where Mischa Elman is touring this Summer, is to the effect that the Russian violinist has been received with highest honors. No less a personage than the Premier of Australia headed the reception committee which met the violinist's steamer and extended him a welcome to the Antipodes.

Elman gave four concerts in one week in Sydney and four in Melbourne, and hundreds were turned away from each concert. In each State visited Mr. Elman was received by the Governor, and was the recipient of many social as well as musical distinctions.

At the date of Mr. Elman's last letter to his managers in New York he had not heard of the war.

A monument to Anton Bruckner is projected for Linz.

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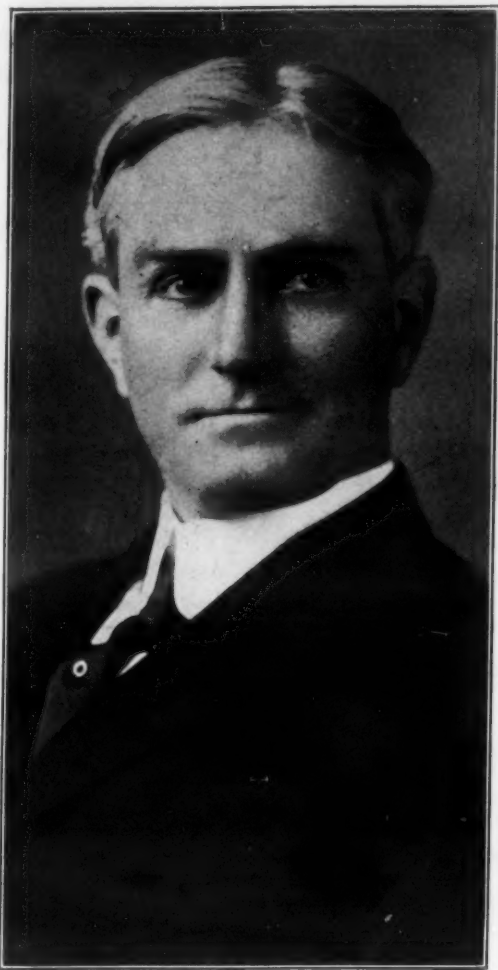
UNCLE SAM AN APOSTLE OF MUSIC

Bureau of Education to Apply Results of Studying Various Systems Abroad

WASHINGTON, D. C., Aug. 24.—The National Government is taking a more serious interest than formerly in the place music should hold in our system of education. Philander P. Claxton, United States Commissioner of Education, is enthusiastic on the subject. Mr. Claxton is a man of wide knowledge in this particular line through personal investigations of educational systems in foreign countries as well as national institutions. He has studied the progress of nations of the Old World and its bearing on their educational systems and he is watching this same development in our own country.

"I would assign music a place along with reading, writing and arithmetic in our system of education," says Mr. Claxton, "and the greater importance it is given in the schools and the earlier its study is begun in the elementary classes, the stronger hold it will have upon the pupils and the greater will be its benefit to the nation."

"Of the cultural influence of music there is no question. Remember what a significant part this art played among the early Greeks and how important it was in the education of their youth."



—Photo by Edmonston, Washington, D. C.

Philander P. Claxton, United States Commissioner of Education

More than this, music is so very practical and useful. Many people do not stop to realize that this fact is demonstrated on every side. It furnishes a profession, it is made use of in the home, in entertainments, in the church, in the schools and in the community. It is really essential in so many phases of our life that its encouragement should be fostered by every class.

"Of course, we have music as a study in our public schools, but it has by no means reached the scope that it should or that it will in the future. The school teachers of Germany are required to have both a knowledge of singing and of at least one instrument. And I would guard the kind of music to be taught in our schools. It should always be of the very best; it takes hold of the life of the child as nothing else can. There is too much of the mediocre permitted in music in the schools and the clubs and entertainments, even in religious services."

"I want to see community music more encouraged and given an impetus—both vocal and instrumental. Let choral societies, clubs of various significance, and orchestras become a vital part of the life of every city and even the small town. This is where America falls short, more so in the East than in the West. It is these very things that will bring musical appreciation."

"And here I come to a very vital point—musical appreciation. That is what America needs and I would desire that the Bureau of Education should do all in its power towards this end. The encouragement of community music will do much for musical appreciation and this includes the public schools as well as clubs and organizations. I would have even our children possess the power of discrimination in this useful art. A high price for admission does not necessarily mark the great artist. With a knowledge of the points that go to make good music, the local and native musicians will be put on an equal footing with their foreign competitors and judged according to their merits. Besides, it is not everyone who has the ability or talent or the time to become

a musician, but in everyone can be cultivated the appreciation of music. It is this that forms the basis of a musical nation. America expends a vast sum on music, but it does not always do it judiciously."

"The Bureau of Education is making a study of the various systems employed in many countries and communities in which music forms a vital part of the school system and local interests. We shall soon have some interesting facts to disclose on this subject. You can not emphasize too strongly my advocacy of music as an important part in education and its influence upon the nation."

WILLARD HOWE.

ADOLF TANDLER ARRIVES FROM EMBATTLED EUROPE

Los Angeles Conductor Had Difficulty in Making Exit from Vienna—Behymer Plans Unchanged

LOS ANGELES, Aug. 17.—Los Angeles musicians are rejoicing over the advent of the conductor of the local symphony orchestra, Adolf Tandler, who finally made his exit from Europe and arrived here last Friday.

Mr. Tandler has been visiting relatives in Vienna and Salzburg, and though he had taken out his first American citizenship papers had trouble in leaving Vienna, and succeeded in getting passage on the last train out of that city only through his intimate acquaintance with a high official.

En route to Munich and intending to go through Germany, Mr. Tandler had a premonition of danger and changed his route to Paris, where he again succeeded in getting the last train out of the city and managed to catch a steamer for America.

Mr. Tandler made a specialty of examining concert halls on this trip, with the purpose of getting ideas which he hopes to use in case a symphony hall is built in Los Angeles at no distant date. He found the most satisfactory halls in London, though he is loud in praise of the new Vienna Concert House, the dedicatory concerts of which he attended.

By the will of Lillian Nordica, her sister, Mrs. Imogene Castillo, of Los Angeles, will inherit about half a million dollars. Mrs. Castillo says that this inheritance will make no difference in her own plans. "Lillian always hoped to settle down in Southern California," said she. "It was a dream of hers to make her home here when she left the stage. Though she had experienced the beauties and attractions of many other lands, she often remarked that no place was so beautiful as Southern California, and no city so attractive to her as Los Angeles." Mrs. Castillo has sent an attorney East to look after her interests in the matter of Nordica's property.

L. E. Behymer announces that the war in Europe will make no changes in his Philharmonic courses of concerts. His artists are Marcella Craft, Tina Lerner, John McCormack, Maggie Teyte, Anna Pavlowa, Olive Fremstad, Evan Williams, Rudolf Ganz, Efreim Zimbalist, Alma Gluck, George Barrère, Leo Slezak, Joseph Lhévinne and Julia Culp.

W. F. G.

Asbury Park Elks' Festival Enlists Noted Soloists

ASBURY PARK, N. J., Aug. 21.—In order to raise money for their new building here the Elks are giving a three-day music festival on August 25, 27 and 29 in the Beach Auditorium. The soloists are as follows: Mabel Garrison, coloratura soprano of the Metropolitan Opera House; Alice Nielsen, soprano; Rosa Olitzka, contralto; Eva Mylott, contralto; Orville Harrold, tenor; George Dostal, tenor; Naham Franko, violinist; Florencio Constantino, tenor; Jerome Uhl, baritone, and Emil Polak, pianist.

Dr. Otto Neitzel, the Cologne critic and lecture-recitalist, has composed a new opera, "The Judge of Kaschau," which before the war broke out was scheduled to have its première in Crefeld next season.



—Photo by Matzene

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A genuine piano touch, no small variety of color, a tone always warm, and a knowledge of pedal effects not always revealed.—*Mr. Henderson in New York Sun.*

Musical feeling, fire and individuality, taste and intelligence.—*Mr. Aldrich in New York Times.*

The poetic flavor of his interpretations is a deep and abiding beauty.—*Mr. Delamarier in Chicago Inter-Ocean.*

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MUSICAL AMERICA'S OPEN FORUM

Official Protest of N. A. O. on Lemare Appointment

To the Editor of MUSICAL AMERICA:

I am enclosing a copy of the resolutions protesting against the action of the Panama Exhibition management in employing a foreign organist as the *pièce de résistance*, which were passed unanimously, by rising vote, by the National Association of Organists at Asbury Park. As you know, the convention refused to go to San Francisco next year on the ground that the management had shown no interest in the native organist and therefore was unworthy of notice.

Yours truly,

JOHN M'E. WARD,
President, American Organ Players' Club.
Philadelphia, Aug. 19, 1914.

The resolutions are as follows:

"In view of the fact that the public press has for the past three months published uncontradicted reports of the appointment of a non-resident of the United States to what amounts, practically, the post of official organist of the Panama Exposition,

"Also, that a non-resident has been given an engagement for one hundred paid recitals, being more than one-third of the total number scheduled to date.

"Also, that the design of the console arrangements has been given to a foreign party and will be built according to foreign ideas,

"We, the members of the National Association of Organists in convention assembled at Asbury Park this tenth day of August, 1914, do express our unqualified disapproval of this action of the musical management of the exhibition in these matters, for the following reasons:

"First: That the exhibition is a celebration of American enterprise and results; therefore the official participants of the same should be American residents.

"Second: That there are in the United States many hundreds of organists who could and would, if given the opportunity, present recitals reflecting credit on themselves and an honor to their country.

"Third: That the giving of such a large proportion of the paid recitals to a foreigner is an affront to native talent,

an insult to the capabilities and proven accomplishments of the American organists who have within their ranks many of the foremost organists of the world.

"Fourth: That the designing of the console arrangements would receive far better thought and achieve superior results if performed by the American artisan, in the country where the organ has received the greatest mechanical and artistic perfection in its history.

"Fifth: In view of these facts we desire to place ourselves on record as being opposed to the procedures of the musical management of the exhibition.

"Sixth: That attested copies of these resolutions be sent to the exhibition management and to the musical and daily papers of the country.

"NATIONAL ASSOCIATION OF ORGANISTS.

"ARTHUR SCOTT BROOK, President.

"WALTER N. WATERS, Secretary."

Declares We Need an American Lemare

To the Editor of MUSICAL AMERICA:

There is nothing new in the attitude of the American organist regarding the Lemare appointment. Only two years ago the same feeling existed in a lesser degree in New York when a skilled English organist accepted the call to a Fifth Avenue post.

The interesting point of the present incident, however, is the surprising discovery in every community of not only one but many embryo Lemares. Thus Philadelphia, according to the Organ Players' Club, has a number of available men, any one of whom could satisfactorily give the one hundred recitals. And Chicago reports through the *Violinist* that while Mr. Lemare is "a capable organist" he is no more so than a list of her sons which follows. And this may be only the beginning!

Probably one of the most recent testimonials to the artist in question is that given by Dr. Henry Coward in his work, "Choral Technique and Interpretation," just published. He says:

"In the organ world Mr. Edwin H. Lemare has a more wonderful faculty of imparting the sense of rhythm than any other organist I know, and this rhythmic swing, coupled to his brilliant technique, produces that exhilarating effect which draws crowded audiences to all his organ recitals."

There is great need for a genius of this order in the organ world of America today and if one exists he is bound to be speedily recognized and will do much toward popularizing the modern organ recital. Despite a multiplicity of the latter the general public of this country is still grossly ignorant of genuine organ literature, regarding the instrument itself as lifeless and without expression. And the program-making and playing of the average American organist is directly responsible for this condition.

It is probably as a remedy for this state of affairs as well as one of the greatest attractions possible for all classes that Mr. Lemare has been secured by the committee of the Exposition.

In the meantime it is to be hoped that many organists will register themselves in favor of that broader spirit characterizing the other branches of the musical profession which welcomes to our shores the artist irrespective of nationality. After all, since America

is the watchword for Opportunity, this is true patriotism. Yours very truly,

CHARLES LEECH GULICK.

New York, Aug. 17, 1914.

Did MacDowell Fail as a Composer of Songs?

To the Editor of MUSICAL AMERICA:

In a recent letter to MUSICAL AMERICA, "L. M. I." regretted that I had not defined more explicitly my views on the subject of MacDowell's songs when I said that they lacked "directness of appeal." To amplify and expound this text would be to write an essay on the art of song-writing; here I will limit myself to saying that MacDowell's songs have never appealed to me.

To my mind, MacDowell, whatever his achievements and merits in other fields of musical composition, failed as a writer of songs because of his inability to analyze and epitomize an emotional mood artistically. To write a good song, just as to write a good short story, one needs a peculiar turn of mind and a special technic. Schubert, Schumann and Brahms were supremely qualified in these respects; Franz Liszt, Rubinstein, Strauss and Wolf somewhat less so. MacDowell's endowment, though respectable, was by no means rich. Furthermore, MacDowell's knowledge of the voice, and of how to write for it effectively was inadequate.

I am well aware that what I have here written is not in agreement with the opinion of many eminent musicians who deplore the absence of MacDowell's songs from most recital programs. The subject would certainly furnish a fertile field for debate. My purpose in writing to-day is merely to explain to "L. M. I." my own position. Yours truly,

FRANCIS ROGERS.

Saunderstown, R. I., Aug. 16, 1914.

Nordica Memorial to Be Statue, Not Band Stand

To the Editor of MUSICAL AMERICA:

In response to the numerous inquiries sent me to learn whether the Nordica Memorial will take the form of a music stand in Central Park, I wish to say that the memorial was conceived and intended as a tribute to the artist and woman, Lillian Nordica, and the splendid work accomplished by her during her lifetime.

I am voicing the sentiment of all those who have signified their interest in this movement by accepting a place on the committee in announcing that the memorial will be in the form of a statue of Lillian Nordica and not in the form of a band stand or anything else.

We hope that the officials of the city will feel inclined to permit the statue to be placed in Central Park when it is completed. The work will be entrusted to a capable sculptor, such as Mrs. Harry Payne Whitney's work has shown her to be, and the proper commission will pass on the work. It is safe to assume that nothing will be offered to the Park that will not be of value from an ornamental and artistic standpoint.

Up to the present no member of our committee has approached any member of the Park Department.

To my mind there can be no more beautiful band pavilion than that which the blue skies and the surrounding shaded foliage offer. It would be a better plan to expend more money on the concerts. In Italy, where open air concerts, given by municipalities, are more common than anywhere else, they use portable band stands in public squares.

The love for open air concerts will grow here, not because of beautiful band stands, but when more numerous opportunities to hear them are afforded.

May I close by adding that a very touching incident occurred this week in connection with the Nordica Memorial. One of the last things that the eminent French basso, Pol Plançon, did just previous to his death was to send a letter paying a very high tribute to Mme. Nordica and regretting that his ill health would prevent him from taking an active part in the memorial.

Recent letters from Mme. Cosima Wagner, Mme. Schumann-Heink, Mme. Frances Alda, Mrs. Reginald DeKoven, David Bispham and others have shown the broadcast interest that the artistic world is taking in this movement.

Very sincerely yours,

ALBERT MILDENBERG,

Chairman.

New York, August 14, 1914.

Kate M. Lacey's Columbus Attractions

To the Editor of MUSICAL AMERICA:

The statement made in Mrs. Ella May Smith's communication to your valued paper in the August 22nd issue, "Our club opens November 3 with Schumann-Heink, McCormack, Teyte, Burmester, Pavlowa, Ganz, Ware and Damrosch Orchestra expected, though some dates may be transposed," is beyond comprehension, and I respectfully ask you to make such correction as will place these artists, claimed by the Woman's Music Club, in their proper setting.

I have tried to figure it out the fault of the proof reader, but, alas, the usurpation is too flagrant.

I have had my series of 1914-1915 before the Columbus public since last April and the Columbus public knows—but the outside provinces do not, and I desire that proper credit be given where credit is due. I will also have Alma Gluck, Pavlowa, Rudolph Ganz and Helen Ware. These artists, however, are not in my series, but independent concerts. Thanking you, yours very sincerely,

KATE M. LACEY.

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WAR MAY BLOT OUT BATTLE AIRS OF VANQUISHED NATIONS

Ultimate Conquest in Warfare Is Stamping Out of National Spirit of Conquered as Crystallized in Their Songs—Will Teuton Hymns Sink Before Triumphant Paean of Slavs?

By FREDERICK H. MARTENS

IN the appalling war which, for the time being, has practically divided Europe into two armed camps, the attention is largely taken up by arguments for and against the various contestants, by rumors and reports of battles and sieges, the marching and countermarching of millions of armed men, the movements of dreadnoughts at sea and the evolutions of aerial cruisers. We are apt to forget that this war has another aspect: that it is being waged not for the political aggrandizement of individual monarchs or monarchies, but is rather a contest between great national and racial ideals. And in this struggle between race-groups involving the economic existence and supremacy of the Slav or the German peoples, the professional courage which animates the rank and file of the standing armies involved, is reinforced by the ardent patriotism which inspires every nation to fight for its existence.

The very soul and spirit of a nation's patriotism is crystallized in its battle songs and national hymns: in the Russian's "God Save the Czar" and Servian's battle march, "Arise, Ye Servians"; in Austro-Hungary's "God

Save the Emperor Francis" and the "Radetzky March"; in Germany's "Die Wacht am Rhein," "I Am a Prussian" and "Hail Thee, Crowned with Victory's Wreath." These stirring airs are associated in nearly every case with great moments in the nation's life. They thrill the soldier with the foreboding of victory, and their music, rising above the thunder of battle, incites him to heroic disregard of danger and death.

The national hymn in time of war is the rallying point of national consciousness of the justice of the nation's cause. In its measures the voices of thousands of individuals who, ordinarily, may not have a sentiment or a sympathy in common, are united without thought of self in the outpouring of patriotic exaltation. And it is sad to reflect that enthusiastic Frenchmen and Belgians are singing the "Marseillaise" in Paris and "La Brabançonne" in Brussels, and stolid Englishmen "God Save the King" in London with honest fervor, without realizing that their anthems are raised against the cause of progress and civilization.

Russian Hymn Made to Order

It is worthy of remark that of all the battle-songs of the contesting nations, one alone has been made to order, Lwof's "God Save the Czar," the Russian national hymn. "God Save the King," as originally conceived, represented a genuine vote of confidence on the part of the English people in their Hanoverian rulers, as well as a denial

of the Stuart dynasty. The glorious "Marseillaise" was a true daughter of the French revolution, and is probably the finest outburst of the spirit of patriotism which music, that art *par excellence* of "beauty in motion," has fathered. "Die Wacht am Rhein" was born of Teuton national fervor during the Franco-Prussian war of 1870-71, just as "I Am a Prussian" leaped into being during Germany's struggle for liberty against Napoleon I, and the "Hohenfriedberger" march and a host of rousing soldier songs still commemorate the victories of Frederick the Great. And Austria's "God Save the Emperor Francis," composed by Papa Haydn, also resounded on the Napoleonic battlefields. The Belgian national hymn, "La Brabançonne," roused the Walloons to throw off the yoke of the Dutch in 1830 and "Arise, Ye Servians" reflects the martial spirit of this Balkan people during its war with Hungary eighteen years later.

In short, every battle hymn of the warring nations, with a solitary exception, is the genuine offspring of patriotic emotion, and truly reflects a people's national feeling. This one exception among national hymns is Lwof's noble and dignified anthem, "God Save the Czar." In spite of its splendid sonority and solemn musical effect it is not a real national hymn as far as its origin is concerned. In a manner it deserves to be classed with such *simulacra* of true patriotic song as the "Khedival Hymn," the Turkish "Song of the Sultan" and the so-called "Persian National Hymn," occidental melodies harmonized by French bandmasters for Oriental sovereigns, for use on occasions when ceremonial seemed to call for music of the kind. And the reason it is hard to look upon "God Save the Czar" as belonging in the same class with "La Marseillaise," is that it owes its creation to the sovereign whim of that enemy of popular liberty, an autocrat among autocrats, the Russian Emperor, Nicholas I. The true national hymn is not created by royal command, it springs from the national consciousness of an entire people.

War Chant of Slav Race

Yet, in the present war the Russian national hymn gains a new moral dignity. It is now the battle-hymn of the Slav race, and as such its origin may well be forgotten, and itself entitled to rank among those songs which are the genuine expression of a nation's deepest emotion. A war such as that now in progress may easily change the entire map of Europe, and what were once national songs may become mere musico-

historical monuments of a nation's past. Already Finland's "Our Land, Our Fatherland," is in danger of becoming a mere memory, like the Polish national songs, "Poland Has as Yet Not Perished" and "God Save Poland," owing to the increasing efforts of Russia to stamp out the Finnish language and national spirit in that grand duchy. While not denying the morally justifiable impulse which urges the Slav to aspire to the hegemony of Europe, it will be a grievous day when the heroic national airs of Teuton civilization sink into oblivion before the triumphal paean of the Slav, the dance-songs of the Ukrainian Cossack drown the German battle-hymn, and the victory of a still semi-barbarous race retards for centuries the further development of the world's civilization.

Danger for Allies' Music

And a possible shackling of Germany may still lead to bitter regret on the part of France and England, who urged on respectively by revenge and commercial jealousy, have espoused the cause of Russia. Who knows but that in some future time the colossus of the North, if victorious, might not deal in turn with her erstwhile friends, and "God Save the King" and "La Marseillaise" join their German and Austrian predecessors on the musical scrap heap of nationless national airs.

For the national hymn, the embodiment in poesy and music of the living spirit of a nation's existence, may be called the ultimate conquest of a racial war, the last and most glorious of the spoils of the victor. He may tapestry his cathedrals with captured banners and melt his captured cannon to erect triumphal arches. His governors may rule provinces where kings once ruled their peoples. But no triumph is as sweet to the pride of the conqueror as the thought that he had rendered meaningless the national songs of a vanquished race, that with the passing of its national songs the national spirit which animated them is fled forever.

Success for Tenor Dostal in His Ocean Grove Appearances

OCEAN GROVE, July 31.—George Dostal, the Bohemian tenor, who, under R. E. Johnston's management will have an extensive American tour next season, was heard here during the week of July 25, as soloist with the United States Marine Band and also alone in several recital programs, in all of which the artist made a profound success with his splendid voice and decided versatility.

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Such Is Germaine Schnitzer's Tribute to This Country, Now Made the Musical Hub of the Universe by the War Situation in Europe—Mutual Benefits for United States and Artistic Refugees Who Settle Here

By GERMAINE SCHNITZER
[Transcribed by Harriette Brower]

[EDITOR'S NOTE: Germaine Schnitzer, the noted French-Austrian pianist, is now in the United States, preparing for her fourth American season, which she will open in October with the Denver Symphony Orchestra. During the season Mme. Schnitzer will revive the seldom-heard Henselt concerto, and will introduce a concerto by Jchérépine.]

I THOROUGHLY agree with what Mr. John C. Freund has said in urging the advantages of music study in this country. Young students should study here in America; they will get far better instruction. Let them secure their musical education here. This is a wonderful country. I don't believe you Americans realize what a great country you have, what marvelous advantages are here, what fine teachers, what great orchestras, what opera, what audiences! The critics, too, are so well informed and so just. All these things impress a foreign artist greatly—the love for music that is here, the knowledge of it and enthusiasm for it. A worthy artist can make a name and success in America more quickly and surely than in any country in the world.

For one thing America is one united country, from coast to coast; Europe, on the other hand, is made up of small countries, so it is easier getting about here. For another thing, I consider you have the greatest orchestras in the world, and I have played with the orchestras of all countries. I also find you have the most enthusiastic audiences to be found anywhere. If you ask me in what cities of the world I would rather play, I would name them in this order: Boston, New York, Vienna, Berlin, Philadelphia, Chicago, and so on.

Hard to Progress in Europe

In Europe a musical career offers few advantages. People ask my advice about making a career over there, and I try to dissuade them. It sometimes impresses me as a lion's den, and I frequently have the desire to cry "Beware" to those who may be entrapped into going over before they know just what to expect. When a young aspirant to musical art consults me as to the best way to achieve fame and riches in the profession, I often cite the instance of the father, who, on hearing that his son wished to become a musician, asked him anxiously, "In what manner do you intend to support yourself?" Of course, there are cases of phenomenal success, but they are exceptions to the general rule.

People go to Europe to get atmosphere (*stimmung*), that much abused term! I could tell them they make their own atmosphere wherever they are. I have lived in music all my life, but I can say

I find musical atmosphere right here in America. If I listen to the Boston Symphony Orchestra, or to the Kneisel Quartet, when these organizations are giving an incomparable performance of some



Germaine Schnitzer, the Distinguished French-Austrian Pianist

great work, I am entirely wrapt up in the music, I am in a musical atmosphere. Or if I hear a performance of a Wagner opera at the Metropolitan, where Wagner is given better even than in Bayreuth, am I not in a musical atmosphere? To be sure, if I am in Bayreuth I may see some reminiscences of Wagner the man, or if I am in Vienna I can visit the graves of Beethoven or Schubert. But those facts of themselves do not create a musical atmosphere.

The present crisis in Europe is most trying to all who have relatives and friends in those countries. I hardly know where by sympathies should lie. I was born in Paris and lived there nineteen years of my life. My father is

buried there, but my mother's tomb is in Vienna. When I read accounts in the newspapers of the life and death struggle taking place in Europe, it seems as if the names of certain cities were accompanied by the rattle of musketry.

Continent's Changed Cities

Is it possible that Vienna, beautiful Vienna, that charming and pleasure-loving capital, with its magnificent monuments, in a word, peaceful Vienna, should have been the first to throw down the gauntlet of war? Surely she did not reckon upon the disastrous results which would follow. I have enjoyed so much the beauty of St. Petersburg, Berlin, Paris, and even Liège, where it afforded me such pleasure to play, in peaceful days, and I still retain glowing memories of the days I have spent in them. Is it possible these beautiful places can be engulfed in the stream of cruel war—their peaceful citizens bent on killing as many of the enemy as possible, and then boasting of their success in this line?

The situation in Europe must create conditions of vital importance to our fellowship of musicians. For some favored few of us, both here and abroad, the outcome of the war may have little or no effect. But we cannot forget there are thousands who earn their bread by practicing musical art.

The war, whether it be long or short, will bring an influx of Europeans to your shores, either to fill concert engagements, or to settle here. As the musical situation in Europe will be unsettled and uncertain for a long time to come, America will attract artistic refugees. Will this be of advantage to the artists as well as to the United States? Indeed I am sure of it. Your country is so large and rich and generous, the people so marvelously intuitive and enthusiastic, that every artist who has a right to the name will find his own field of activity among you, and be happy to live here. For myself I should rather live in America than in any other country.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

"RIVER LEGEND,"* "Roses of Yesterday" and "Amourette (Frauen-Laune)" are the titles of three compositions for the violin with piano accompaniment by Franz C. Bornschein, who has recently been giving us some admirable new works. "Poetic Fancies" this composer has called these pieces and he has fully justified the employment of such a title by their contents.

Mr. Bornschein keeps pace with musical development. Every new work from his pen proves it and shows convincingly that he is unwilling to stand still and write along lines which have been superseded. His setting for mixed voices of Hugo's "The Djinns," published last year, contained some modern writing of power and worth. These violin pieces again attest his formidable claim to a place among America's ablest creative musicians.

The "River Legend" is an *Andante sostenuto* in D Minor, common time, a warmly felt musical narrative that has much of the elegiac note in its message. Whether there is a program to this or not it can best be interpreted if the musician performing it feels the keen melancholy which pervades its pages. Its harmonic texture is subtly thought out, without strain or obvious desire to be different. To the present reviewer there is a touch of the aloofness of César Franck in it; it might, in truth, be the music of a modern Frenchman.

The entire violin part of "Roses of Yesterday" is set for the G string. It is a big composition and the manner in which Mr. Bornschein has handled the violin part is worthy of the highest praise. Not in some time have we met with a work that stands higher in the list of contemporary violin productions than does this piece, one which might well be orchestrated and produced at a symphony concert. Yet, as it is given to us here it is a violin composition, with an unusually rich piano accompaniment, varied in content and symphonic in texture. Harmonically it is absorbing; its main theme, pentatonic in build, is a distinguished one.

In the "Amourette" we find the composer in a lighter mood. Here he writes in *tempo a capriccio*, a waltz-like movement which in its rhythmic insistency, its melodic charm and its harmonic piquancy is compelling. Some will find it related to some of the compositions of Fritz Kreisler. It is not unlike his "Schön Rosmarin," to be sure, but it is not copied. It is as good and as finely written as any of the compositions of the great Austrian violinist, and this is saying much.

Violinists should look at these compositions carefully. They are not ordinary pieces. They are compositions by a serious musician, who not only understands how to write but who has something to write, which is far more important. The "Roses of Yesterday" and "Amourette" are inscribed to Kathleen Parlow, who will doubtless add them to her recital repertoire.

"VARIATIONS et Fugue sur un Theme Original"† is the title of an imposing new work for the pianoforte by Martinus Sieveking issued by

*"RIVER LEGEND," "ROSES OF YESTERDAY," "AMOURETTE." For the Violin with Piano Accompaniment. By Franz C. Bornschein. Published by Carl Fischer, New York. Prices, 65, 75 and 50 cents each respectively.

†"VARIATIONS ET FUGUE SUR UN THEME ORIGINAL (Variations and Fugue on an Original Theme)." For the Piano. By Martinus Sieveking. Published by Albert Stahl, Berlin. Price M 5.

Albert Stahl in Berlin. M. Sieveking now resides in Paris, where he is said to be accomplishing noteworthy results with his new ideas on piano-playing. He is the man also who wrote some years ago a little song called "The Wooing," which, for several years was sung by every concert singer in America at the slightest provocation.

To think of that song, charming though it was, and the variations and fugue as being the work of one man is a little difficult. Yet it was perhaps a *morceau* written at an early age and as such entitled to lenient appraisal. But this work is one that will go far to add to its composer's name as a creative musician.

The theme is a simple one, *Andante*, D Flat Major, two-four time. It is first given out calmly. Then come two quick variations in sixteenth notes, then a *brillante*, also in sixteenth notes, then a *vivo legato*, six-eight time, in which the melody is sounded by the right hand, which is also busy with running passages in sixteenths. The fifth variation is marked *Andante*, and here M. Sieveking shows us that, though his theme is a diatonic one and his style far from "ultra," he is not ignorant of the secrets on which modern music is founded. It is an arpeggio study, this variation and in it the melody is picked out by the left hand crossing on rolled arpeggios over the right. But the harmonic scheme makes it stand out. Here we have all the secondary harmonies working for all they are worth and as the theme has been heard harmonized simply and sanely this modern setting is truly alluring. The other variations are a *vivo leggiero*, a splendid *grave doloroso*—here the tonality is changed to C Sharp Minor—a curious seven-eight variation, another *vivo leggiero* in six-eight, a *con brio*, three-four, a *brillante*, six-eight, a *vivo leggiero* in C Sharp Minor, and another *con brio*, six-eight.

Then follows the fugue. This is a stunning piece of contrapuntal writing, the four voices handled with unusual skill. At the close comes a page, *Largo sostenuto pesante*, this in C Sharp Minor, and here the composer climaxes his work as can few contemporary musicians. He has employed three staves here to facilitate the reading; he has used them with more than ordinary judgment and his writing here is masterly in both conception and effect.

To be sure, there are many compositions built on the same lines as this "Variations and Fugue on an Original Theme" of M. Sieveking. The form is not new. But in modern times the majority of essays in this style have been cramped and academic. M. Sieveking may well be satisfied with this work. In it he has shown his claim to consideration as a serious musician and, what is more, he has written for the piano in a manner that will elicit the approval of concert players. The work is difficult and only for well developed pianists.

G. P. CENTANINI, whose songs for a solo voice with piano accompaniment were praised by the writer of these lines some months ago, has a "Harlequinade"§ for the pianoforte,

§"HARLEQUINADE." For the Piano. By G. P. Centanini. Price 75 cents. "SCENES DE VALSE." Three Compositions for the Piano. By Reginald de Koven, Op. 369. Price 60 cents each. "BERCEUSE," "A SONG OF JOY." Two Compositions for the Organ. By G. Waring Stebbins. Price 60 cents each. "MARCHE NUPTIALE." For the Organ. By Ethelbert Nevin. Price 60 cents. Published by the John Church Company, Cincinnati, New York and London.

which heads the John Church Company's new issues for that instrument.

Mr. Centanini has here written no profound essay. He has taken a light fancy and treated it with all the variety with which a skilful musician can invest an idea. There is a delicious insinuating touch to the main subject and good and round melody is the *meno mosso*. If you would know how Mr. Centanini writes for the piano look at the *piu vivo* portion and the way in which it leads back to the original thematic material. And this will aid the composition's chances considerably. It is splendid music and exceptionally well set for the piano. It requires fleet and nimble fingers for a good performance, but it is well worth studying. If one learns from it only how to play *rubato* it will have been worth the time spent on it.

"Scènes de Valse" is the imposing title given to three piano pieces in triple time by Reginald de Koven, Op. 369. "Aveu," "Coquetterie" and "Rêve Réalisé" are the titles and they quite explain themselves. It is difficult to find words of praise for these latest piano essays of the man made famous by "Robin Hood," for his music to-day is not much better than it was ten years ago. Essentially it is obvious music, music that might be written by any one of a thousand or more persons who insist on composing. The only difference between Mr. de Koven's music to-day and a decade ago is that he has in the interim heard much of the music of modern France and he has not been unwilling to remember that the *formule* of that nation's musical speech to-day lend piquancy. So we of 1914 find Mr. de Koven employing here and there bits of "whole-tonism" for seasoning purposes. He employs them whether appropriate or not and in these pieces they are not. Nor are the themes particularly original. The main subject of "Rêve Réalisé" is dangerously like the Nevin "Rosary." They are not especially well written for the piano either and would be much more acceptable as orchestral pieces for use in popular Summer concerts.

G. Waring Stebbins, the Brooklyn organist, is represented in the organ issues by two excellent compositions, a Berceuse (in which liberal use is made

of chimes) and "A Song of Joy." The Berceuse is a rather conventional piece, which will, however, be welcomed by recital audiences. In "A Song of Joy" Mr. Stebbins has written a vital piece of organ music that commands immediate respect. It is big and broad and there is true nobility in it. Harmonically it is quite conservative, yet the melodic flow and the contrapuntal ingenuity, exhibited to especial advantage where the two themes of the work are combined—though it might have been found wiser and more effective to reserve this *tour de force* for the final page and make the composition one that should take a place of distinction in contemporary organ literature.

A "Marche Nuptiale" for organ by the late Ethelbert Nevin is also advanced. It is indeed unfortunate that the publishers have allowed this unsatisfactory work to go forth to the public. The much admired composer of such fine lyrical things as "O That We Two Were Maying," "Mighty lak a Rose" and the little known setting of "The Night Has a Thousand Eyes," for mixed voices with violin, was not an organ composer and this march, written for the marriage of Mary Washburn to Elbert Francis Baldwin, November 23, 1892, was doubtless done as a favor and not as a serious composition. It shows its composer at his weakest and contains not a single musical idea of any distinction. It is not organ music, nor is it good music of any description. The left manual descends to notes that are not to be found on an organ keyboard; the part-writing is rough and uncouth in more than one place. There are two sections, one in G and one in C; the one in C should have been a contrast, but it is so like the main section in G melodically that it fails of its effect.

HERBERT W. WAREING has written a commendable duet for soprano and alto voices called "The Seal,"|| issued by the Oliver Ditson Company. Bruce Steane, the English composer, has a new sacred song called "O Jesus, I have promised," which is without question the most commonplace "sacred" song which has yet come from his pen. It is issued in two editions, for low and medium voice.

||"THE SEAL." Duet for Soprano and Alto Voices with Piano Accompaniment. By Herbert W. Wareing. Price 75 cents. "O JESUS, I HAVE PROMISED." Sacred Song by Bruce Steane. Price 60 cents. Published by the Oliver Ditson Company, Boston, Mass.

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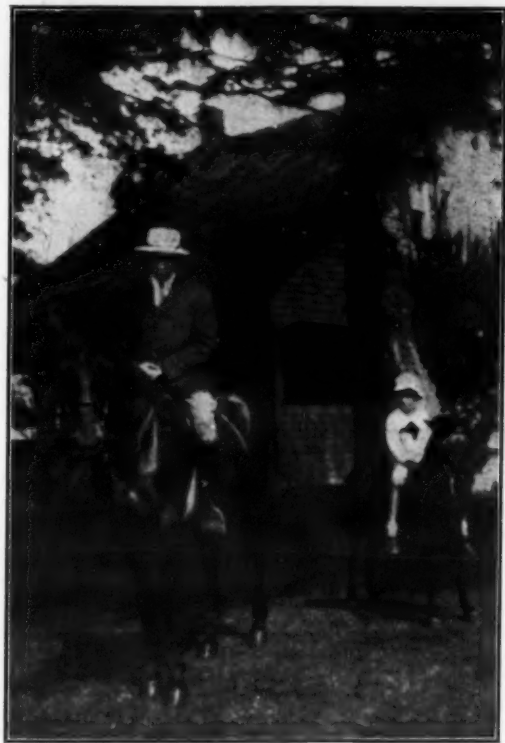
MUSIC AND THE WAR

[Editorial in Brooklyn Daily Times]

It is generally agreed that certain educational branches which have flourished in Europe through American money during recent years beyond compare in history, will suffer considerably as a result of the war. Chief among these is music teaching, which has gathered American dollars by the hundred thousand. But for the fact that the returns we received were not only deplorably small, but also detrimental in more ways than one, we might almost be inclined to sympathize with the European music teachers. But the fact is, that with few exceptions, the rush of young Americans to European studios is a snare and a delusion, a loss in money and a danger to morals, an immense source of revenue to good European teachers, but also a safe income for the quacks; the source of bitter disappointments and the enticement to heart-breaking sacrifices. If anything can be said in favor of the practice, it is the prejudice on the part of certain critics, managers and foolish audiences in favor of artists who have studied abroad. And with the portals of "abroad" guarded by the god of war, this prejudice will die out.

This being the case, let the parents of would-be concert artists remember that every city in the United States, and Brooklyn not only among them but in the vanguard, has excellent teachers who, having studied both here and abroad, can educate their pupils according to any established, fashionable or desired "method." Let them remember that several great artists now upon the concert or opera stage never saw a European studio until after they had won their laurels here and elsewhere, and simply "finished" in Paris, Berlin or Milan. Let them remember that really great talents can be developed anywhere, but that mediocrity cannot be brought to a higher grade by an ocean voyage.

Mr. John C. Freund, editor of *MUSICAL AMERICA*, is now carrying on a determined campaign on behalf of the American music teacher. The *Brooklyn Times*, knowing positively that this borough shelters some of the finest and most accomplished tutors of the art, endorses his campaign and, going further, would like to see the Brooklyn Institute of Arts and Sciences co-operate with him in its local application.

KLAMROTH A FARMER
AS WELL AS VOCAL
TEACHER IN SUMMER

Wilfried Klamroth, the New York Vocal Teacher, at His Favorite Form of Exercise

Wilfried Klamroth, the New York vocal teacher, is a firm believer in Summer work for the singer. He declares that it gives the professional and teacher a chance to acquire new thoughts and ideas at a time when he is most receptive, and especially so under such conditions as obtain on a farm far removed from the allurements and time-absorbers of the average Summer resort.

Mr. Klamroth's own farm contains some sixty-three acres in a purely farming section of New York State.

The accompanying snap shot shows Mr. Klamroth at his favorite form of exercise, accompanied by his son, six years old, on his pony. In the background appears a part of his farm house, which is of stone and about eighty-six years old.

During July Mr. Klamroth gave lessons to a large class of teachers and professionals. He is a believer in daily lessons for a short period. The pupil cannot get away from the great underlying principles of correct singing, he contends, if he is given correct instruction every day for a month.

Mr. Klamroth will resume teaching at his new studio at No. 124 East Thirty-ninth street, New York, on October 1.

Ten Out of 250 Successful in Campanini Contest for Singers

MILAN, July 28.—The international competition for singers which Maestro Campanini of the Chicago Opera Company has just held at Parma, and which was arranged with a view to finding good voices for the prize opera, which he is to produce there in September, brought forward 250 singers, all débutants. Out of this number I am informed that only ten disclosed a voice and talent such as to warrant their being accepted. S. P.

American Soprano's Opera Début in Italy

MILAN, July 28.—Fannie Cole, a young lyric soprano from Louisville, Ky., who has been studying for some time with Maestro J. Armour Galloway, made a very successful début last week at Final Marina as *Marguerite* in "Faust." The press and public were enthusiastic in praise of her work. S. P.

PARIS REPORTS MANY HARDSHIPS
UNDERGONE BY AMERICAN ARTISTS

Journey from the French Capital to London a Difficult Undertaking—
American Singing Teacher Reaches Paris from Germany After Thrilling Adventures—The Money Crisis—Gatti-Casazzi, Henry Russell and Campanini All in Italy

Bureau of Musical America,
17, Avenue Niel,
Paris, August 7, 1914.

HUNDREDS of American musicians and persons connected with music are at the present moment stranded in Europe as a result of the war, and stories of adventures some of them have experienced have come to my knowledge.

Among those now in Italy and who stand very little chance of reaching a French port, owing to the total suspension of communications to the south, are Managers Gatti-Casazza, Henry Russell and Campanini, while those attempting to get coast communications from Paris include William J. Guard, Edward Lowrey, the bass, Godard, Impresario Thorner, Arthur Shattuck, Mrs. Frank Mack Hamilton, of Chicago, and Lenora Allen.

Many musicians have fled to London, where they hope to find room on boats leaving English ports. Owing to the uncertainty of the usual channel route, a special service of river boats has been inaugurated from Paris, up the Seine to Havre, and thence to Southampton. This journey takes several days and costs \$100. Among the courageous ones to venture on the trip is Felice Lyne, of the Boston Opera Company, who left yesterday.

Several Americans, on hearing of the disaster to a British cruiser sunk by German mines in the North Sea, have abandoned their plans for crossing to England. Further panic has arisen as the result of the report that five German cruisers are patrolling the Atlantic near the American coast.

The Money Crisis

The money crisis is at the time of writing just as acute as ever. I have just been refused an Escompte de Paris Bank cheque on the First National Bank of Chicago, and many American musicians with unlimited means find themselves penniless in this city. At a mass meeting of Americans in Paris at the Grand Hotel yesterday it was decided to organize a fund for needy compatriots.

Mme. Regina de Sales, the American singing teacher, has just returned from Bad Nauheim, in Germany. Several miles from the frontier, Mme. de Sales and her servants were hustled out of their train by officers and compelled to walk in the dark across big tracts of hilly, muddy fields. Not a light was to be seen, but the travelers were aware that they were surrounded on every side by military. From time to time they ran across field guns and every few paces risked falling into a trench. After crossing the frontier into Belgium the travelers caught sight of a train in the distance. They only managed to board the train through the courtesy of a Russian, who bullied the officials and found a place in a cattle wagon for Mme. de Sales and those with her. Wedged in indiscriminately with people of all sorts and conditions, the members of the party were so fatigued that they went to sleep standing up. Mme. de Sales, who eventually got safely back to Paris, has not yet completely recovered from the severe nervous strain to which she was subjected. Similar experiences were undergone by dozens of other Americans.

Lenora Kirwin, a d'Aubigné pupil, who left recently to undergo special treatment in Vienna, was at the time of the Austrian declaration of war still in that city.

Antonio Sala, the 'cellist of the Court of Spain, who was to have left for his American tour in Illinois and adjoining States in about a month, has so far been unsuccessful in booking a passage and is unable to cash the American check forwarded for payment of his passage. An additional difficulty has arisen from the fact that the shipping companies, in their anxiety to help Americans return

home, are for the moment refusing all applications for berths from foreigners.

Stranded in Havre

Ivan Caryll, the composer, has succeeded in reaching Havre, whence he hopes to proceed to England and sail on the *Olympic* for New York. Hundreds left by the Tuesday morning boat train for Havre, as it was assured by the Compagnie Transatlantique that the *France* would sail, as scheduled. For some reason or other, however, the liner has not yet left, with the result that Havre is full of Americans. This port is one of the least inviting towns in France. It possesses only one or two "possible" hotels, and, under ordinary circumstances, is one of the most depressing places in the world, so that the majority of those who risked the sailing of the *France* are a great deal worse off than if they had remained in Paris, as the American Ambassador wisely advised them to do.

Mr. and Mrs. George Hamlin were last heard of in Berlin.

Paris is quite devoid of music now. The last Tzigane orchestra was heard a few nights ago before the declaration of martial law on the boulevards, a large crowd seated inside the establishment and grouped on the pavement shouting continuously for the "Marseillaise" and other patriotic tunes. Now, since the eight o'clock curfew came into force, when all cafés have to close and people are not allowed to remain standing in the streets, all is silent. Not a single military band has been heard in the streets. The decision of the authorities to avoid patriotic sentimentality, which the parading of army bands in the streets would be sure to provoke, is a wise effort to maintain that wonderful level-headedness and sangfroid which the French have displayed ever since the first German aggressions.

C. PHILLIPS VIERKE.

Ashley Ropps Closes Long Season with Ocean Grove Concert

Ashley Ropps, the baritone, closed a noteworthy season on August 10, as the principal soloist at a concert in the Ocean Grove Auditorium. Mr. Ropps's aria, "Il Balen," by Verdi, was heartily applauded, and after his encore, "The Greatest Wish," the audience began to storm its approval. The baritone was heard later in "The Island of Gardens," by Coleridge-Taylor.

Mr. Ropps filled between thirty and forty important engagements during the season just closed, in addition to his regular church work and teaching, and after a rest of two or three weeks will begin preparation for concerts at the Waldorf-Astoria early in October, the Brooklyn Academy of Music in November, a prospective tour of the West and South October 15 to November 20, with Irwin Hassell, pianist, as an assisting artist, and other bookings. He will continue under the direction of the Fellows' Co-operative Musical Exchange and is also being booked through the Music League of America.

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PATRIOTIC FERVOR OF PARIS FINDS EXPRESSION IN SONG

Edmund Burke, the Baritone, Describes Thrilling Scenes in French Capital at Outbreak of War—The Soldier and His Songs—How the Frenchman Has Arisen to the Emergency

[EDITOR'S NOTE—The London office of MUSICAL AMERICA on August 13 received the following communication from Paris from the pen of Edmund Burke, the baritone, who, it will be remembered, made an extensive concert tour with Mme. Melba and Kubelik through Canada and the United States last year. Mr. Burke returns to America for a recital tour this year. His observations of incidents in Paris at the outbreak of the European war will doubtless prove of much interest.]

It was just one week ago to-day that Germany declared war against Russia and as I was lingering over the breakfast table the maid announced with suppressed emotions that the clash with France, which seemed inevitable from the first, had finally come. In the space of just seven days the whole of Europe has been plunged into the deepest shadows that the war clouds of all time have ever cast and in those seven days have been crowded emotions, experiences, hopes and horrors that would seem to suffice for a lifetime.

Paris, the pleasure park of the world, has been transformed. Lightheartedness finds expression only in patriotic exultation. In a sense it is Paris metamorphosed—it is Paris revealing its inner self, its noblest instincts. Never have I seen the Parisian to better advantage than during the last seven days. If the Parisian of yesterday was a creature to be loved, the Parisian of to-day is a creature to be venerated.

With the announcement that Germany had declared war against France came the general order for mobilization, and within an hour Paris and its environs forgot all else in the absorption of the new responsibilities.

The exhilaration that seemed to accompany the first burst of enthusiasm soon vanished, and a spirit of deep concern took its place. Boisterous bravado and idle boasting had no place with a people so overwhelmingly impressed with the gravity of the situation.

Relief in Song

Pent-up feelings, however, had to find expression, and in restaurants and other public places patriotic enthusiasm was given free rein. I was dining with a party of French friends at a café on the Cravel Boulevard Saturday night, and there was enacted a typical scene. The orchestra began to play the Russian national anthem, and immediately the diners rose *en masse*. Some one called for the "Marseillaise" and the demonstration was continued with renewed vigor. The crowds on the sidewalks surged into the place and waiters and diners were soon jammed together in a solid mass, everyone singing with all possible fervor.

The familiar measures were still in the air when the opening bar of "God Save

the King" was played. The Frenchmen knew but a single line, "Dieu Garde le Roi," and they sang the same phrase throughout the hymn. They sang it again and again. Those who were near a table or a chair stood on it and the others measured their height on their toes. I heard the British national hymn in Westminster Abbey at the coronation of King George, and thought I should never again feel the same emotion the majesty of that hymn inspired in me. But in a little French café in Paris I was to feel the full measure of its sublimity. It was a prayer as well as a token of fraternal homage. England had not even intimated what attitude she would assume, but the French people seemed to know what could be expected of her in such a crisis.

The penchant for singing seemed to attach especially to the troops. They have their faces turned toward the sun and nothing daunts their high spirits. From morning to night they are raising their voices in song. It may be the measures of a patriotic anthem, or the catchy phrases of a ribald ditty. I have never seen a more cheerful happy-go-lucky lot. If it were not that I know something of the anguish their lightheartedness is designed to conceal I would think that their life was just one glad song. They sing and sing and sing. In the Avenue du Bois, a regiment has just passed. They have been marching for hours in a broiling sun. The heat was terrific, but they seemed to forget all weariness of limb and discomfort in singing. Of course, the "Marseillaise" was the favorite with the "Chant du Départ" a close second. Popular songs were by no means overlooked and a new one, evidently composed for the occasion, found special favor with soldiers and spectators alike. It has as its subject William II and roughly translated it might be entitled "Bombastic Blustering Bill."

In the Hospitals

Even the soldiers lying in the hospitals join with their feeble voices in the chorus of the songs they hear their more favored comrades singing in the streets. And what a sight these poor fellows present. No one can appreciate the horrors of war unless he has seen a bit of the misery the hospital doors shield from the outer world. Many of the brave boys now in the hospitals in Paris are without arms or legs and many of them have lost even their ears. Those that I visited had sustained the brunt of a German cavalry attack, and their wounds were simply ghastly. He is a brave little man, the little "Pion Pion," as the French call the little foot soldier.

So far as disorder in the streets is concerned I have seen but little of it. A few irresponsible persons have occasionally caused a bit of excitement by their rash deeds, but such cases are few and far between.

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FOUR NEW WORKS FOR CHAUTAUQUANS

Director Hallam Introduces Fine
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of Assembly

CHAUTAUQUA, N. Y., Aug. 23.—The week just passed at this Summer city has been replete with good things musical. Four works have been presented that have never before graced the Amphitheater platform and each one of them has been a great success. On Monday the Chautauqua Choir and Orchestra under the direction of Alfred Hallam presented two cantatas new to local audiences in the form of Elgar's "Banner of St. George" and Carl Busch's "American Flag."

The Elgar number proved to be most scholarly and interesting. There is a good opportunity for the soprano, the only soloist used, and Mrs. Ella Pharr Blankenship made a lasting impression with the artistic and positive manner in which she handled that portion of the work. The solos at times are most exacting, but she was perfectly at home with them all. The choir carried out the ideas of both composer and director in an almost faultless presentation.

In "The American Flag," by Carl Busch, an unique yet musicianly setting of Drake's famous poem, there is also only one soloist, the tenor. Fred Vettel overcame every one of the difficulties in a manner that was delightfully artistic, and the choir and orchestra were at their best.

Medal for Mr. Hallam

Alfred Hallam, Chautauqua's director of music, recently received from Mrs. Spencer Trask, of Saratoga, a beautiful token of appreciation of the part he played in the dedication of a memorial recently erected to her late husband in the city of Saratoga. About the middle of July last Mr. Hallam went to Saratoga to direct the music at the unveiling of the memorial fountain erected to the memory of Spencer Trask. The services were unusually impressive and Mrs. Trask was much moved by them. She

therefore sent a handsome gift in the form of a heavy silver medal in a velvet case. On the one side is the following inscription: "Alfred Hallam, In Memory of His Gracious Services at the Dedication of the Memorial to Spencer Trask, July 15, 1914."



Leading Figures in Recent Events at Chautauqua, N. Y. Left to right, Ralph Kinder, Organist, of Philadelphia; Alfred Hallam, Director of Music; George H. Downing, Basso

Ralph Kinder, visiting organist at Chautauqua and organist of Holy Trinity, Philadelphia, gave two remarkably interesting recitals at the Amphitheater this week and proved himself to be a thorough artist. He displayed rare insight into the management of the pipe-organ, making it an instrument eminently worthy of hearing, and playing with sure artistry. His programs contained numbers from the pens of the following composers: Rogers, Mendelssohn, Bach, Dvorak, Gounod, Batiste, Kinder, Guilmant, Frysinger, Bird, Macfarlane and Elgar.

The Chautauqua Junior Choir under the direction of Mr. Hallam assisted by

the Chautauqua Orchestra and the soloists for July gave an interesting program at the Amphitheater on Wednesday afternoon last. The soloists presented with much success numbers by Spross, Nevin, Sieveking and Lynes. The final portion of the concert was de-

voted to the first presentation at Chautauqua of Rathbone's cantata for children's voices, "Singing Leaves," with Mrs. Blankenship in the solo portions. The Junior Choir sang the number delightfully, and the singing of Mrs. Blankenship add greatly to the success of the performance.

Handel's "Samson" Heard

Probably the greatest concert of the week was the presentation of Handel's oratorio, "Samson," by the Chautauqua Choir, Orchestra, organ and soloists at the Amphitheater on Friday evening under the direction of Conductor Hallam. The event marked the first hearing of the work here. While the choir has diminished markedly in numbers since music week, the energetic director by source of frequent and painstaking rehearsals carried the work through with huge success, supported ably by the orchestra. Mrs. Blankenship sang with admirable freedom and surety. Gwyn Jones, a contralto who has a magnificent voice, sang with a keen insight into her work and an interpretation that left nothing to be desired. Her richness of voice and positive manner of singing was a delight to her hearers. Fred Vettel delivered his numbers in a masterly manner, especially the "Total Eclipse." George H. Downing rose to the heights of a great oratorio singer in his work. His voice was rich, powerful, musical and under thorough control. His interpretation showed entire sincerity, and his singing of "Honor and Arms" and "How Willing My Paternal Love" were examples of artistry. Frederick Shattuck and Henry B. Vincent were effective at the piano and organ.

The Chautauqua Band, the soloists for August and Sol Marcossou, violinist, were heard in a pleasing program Saturday morning at the Amphitheater. The numbers presented were from the pens of Pryor, Spross, Nevin, Drdla, Dvorak, Messager, Bucalossi, Molloy, Rose and Lampe. L. B. D.

The chair of music at Edinburgh University, made vacant by the retirement of Dr. Niecks, will be filled next season by Donald Francis Torey.

MONTREAL MUSIC SUFFERS WAR LOSS

Patriotic Retrenchment Hampers
Concerts—Pianist Taken for
German Spy

MONTREAL, CAN., Aug. 24.—Local musicians are worried over the prospects of a dull season, owing to the war. It has been apparent for some time that Montreal would have to go through the Winter of 1914-15 without opera of its own and dependent upon some visiting company, such as the Chicago-Philadelphia, for music drama; and the guarantee demanded by an organization of this kind, for even one or two weeks, is so heavy that managers hesitate to enter into a positive agreement. Among concerts announced some time ago were those by the Boston Symphony Orchestra, Josef Lhévinne, Leo Slezak, Paderewski and the New York Symphony Orchestra. Of these, only the appearance of the New York orchestra seems absolutely certain.

The question is not only will the concert-givers be able to come, but will the habitual concert-goers be able to patronize according to their wont? The public cry of "Economy" is heard daily everywhere. Women prominent in society circles are rubbing elbows with their stenographic and clerical sisters in meetings devoted to the urgent matters of raising funds for Canadian soldiers' families, and all are urged to spend less on dress and entertainments and to save their dollars for Imperial needs. With this wave of patriotic fervor sweeping over the Dominion, managers naturally wonder how their subscription lists will be filled.

Teachers are no less anxious. The optimists believe that only the unserious students will fall away, that those who are in earnest will sacrifice any comforts to lessons; but the pessimists point to the rise in the price of foodstuffs and declare that as the ambitious are generally poor, and that as everyone will be poorer than usual, the number of pupils is bound to decrease. In the meantime, Dr. Harry Crane Perrin, head of the McGill University Conservatorium of Music; and Frederick H. Blair, director of the Canadian Academy of Music, are abroad, as are also Laura Walker, pianist; Theodore Henrion, pianist, and Emil Taranto, teacher of violin.

Music and warfare are, indeed, interwoven these times. Lieut. Colonel Frank S. Meighen, president of the extinct Montreal Opera Company and connected with the First Grenadier Guards of Canada, becomes colonel of the first Royal Montreal Regiment (a composite body of soldiers) and proceeds to Valcartier camp for training.

Music dealers have not reported a slump in German music, but Emiliano Renaud, the Canadian pianist, got into trouble a few nights ago because he spoke German on one of the main streets. M. Renaud, who is French by birth and who makes his home in Boston, has been visiting old friends here and was strolling unconcernedly along in company with a Teutonic friend who speaks neither French nor English. What more natural then than that the comrades should converse in the language of the three great B's? What more natural also, under war circumstances, than that a passing English-speaking Canadian, should take umbrage at M. Renaud's style of utterance and kaiser-like moustache (grown, rumor says, in Germany) and attack him, with accusations of being a German spy and with fistic blows? M. Renaud is an expert amateur boxer and proved that muscular hands can strike flesh as well as ivory, but by the time the police had arrived the friend had vanished and the patriots were vanquished. KLINGSOR.

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Baritone Extending His Activities —His Own Story of His Rise to Prominence

ANDREA SARTO, the baritone, came to New York from his Summer home at Stonybrook, L. I., last week at the request of his manager, Walter Anderson, and was advised of a large number of bookings made for him for the coming season. These include recitals before clubs and educational institutions and appearances in oratorio and as soloist with different orchestras. An engagement closed while Mr. Sarto was in New York as soloist with the Minneapolis Orchestra, of which Emil Oberhoffer is conductor.

Mr. Sarto has for some years been prominent as a singer in New York City and the East, but it is only since last season that he has extended his field of activities to the West. This year he will be heard in most of the important cities as far west as Denver.

Mr. Sarto is first and foremost a "singer." He is not of the modern "half elocution" school. A discussion of the development of his voice and art brought forth some interesting reminiscences last week.

"I began to study when very young," said Mr. Sarto, "and my singing was from the beginning a source of much pleasure to myself. I would sing at the homes of my friends or at my instructors' studios, and passed my student days amid the applause of friendly audiences. I thought I was going to take the world 'by storm.' My friends and teachers told me that I was 'great' and I believed them.

"I remember, however, the rude awakening, when I launched myself upon my career. I found that I was doing no 'storming.' The audiences that paid to hear me and knew me only from the pro-



Andrea Sarto, Baritone

grams, seemed to be quite different from the ones I had met in the parlor and studio. I could find no one to agree with me as to my 'greatness.'

"Then, for the first time I realized where I stood. I had lost much money and valuable time, but I had not lost my determination, and here came the turning point in my career. I associated myself with Joseph Baernstein Regneas, and for the first time received a clear picture of myself—my good as well as my weak side. This was in March, 1910, and within a year I had changed my church position, receiving more than twice the remuneration I had had before.

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Mr. Sarto now confines himself entirely to concert work, although he has sung in opera abroad and in this country.

When asked why more singers do not

forge to the front Mr. Sarto replied: "Lack of tenacity; it is that 'sticking power' that counts. In my travels I hear many beautiful voices and without exception their owners all wish to become 'great.' The trouble is that they carry their 'wishbone' where their 'backbone' ought to be."

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MUSIC HELPS TO KEEP LONDON CALM IN EUROPEAN CRISIS

Scheduled Events Not Interrupted—Two Americans Engaged as Soloists for Promenade Concerts—Bernard Shaw Extends His Compliments to Germany

London Office of Musical America,
36 Maiden Lane, Strand W. C.,
August 14, 1914.

THE great European crisis finds London strangely calm and collected. Now that the first spell of excitement following on the announcement of this country's participation in the fray has subsided, civic life has resumed a normal or nearly normal course, and there is little to indicate to the uninitiated the extensive war preparations that are being carried out somewhere, with uncanny secrecy and stealth.

True, the tramp of soldiers' feet is heard occasionally on the streets and the shrill tones of the newspaper boys seem to have become even shriller now that there are special editions to be shrieked about every half hour; but the business of buying and selling is in progress as usual, the banks have re-opened and, what is now unique among the nations who have drawn the sword in this conflict, the usual forms of amusements have not been interfered with. Theaters and halls, or as many of them as is customary at this time of year, are continuing their programs, open-air and promenade concerts are being given and so far there has been no intimation of any curtailment of the usual late Summer musical programs. The press, in fact, obviously at the behest of the government, is making a special point of impressing upon the public the advantage of not allowing the ordinary course of events to be interrupted and managers and artists throughout the country seem to be prepared, at the risk of great sacrifice and inconvenience, to do their utmost to respond to this appeal. In this respect it is interesting to note the decision of the Carl Rosa Opera Company, to continue its tour, in the face of the many serious problems that the war has presented to musical organizations throughout the kingdom. The company will fulfil its engagements in London, beginning in September, playing for three weeks at three different theaters.

Promenade Concerts

The Promenade Concerts, which will doubtless be doubly welcome in this period of anxiety and unrest, will enter upon their twentieth season to-morrow at Queen's Hall, under the conductorship of Sir Henry J. Wood and the management of Robert Newman. In the compiling of the programs there is to be noticed great variety in the choice of music, with a preponderance of lighter pieces that in no way lowers the standard of these popular concerts. The full prospectus for the sixty-one different programs contains upwards of 470 separate items, including 300 purely orchestral numbers, many of them new, fifty-five solo instrumental and 115 vocal. It is interesting to note that among the artists engaged

for the season are two Americans, John Powell, the pianist, and Paul Draper, baritone.

To-morrow's opening concert begins



Left to Right, Standing: Florence Macbeth, the American Soprano, and Her Teachers, Mr. and Mrs. Yeatman Griffith, in the Garden of the London Home of the Griffiths

appropriately with the national anthem and the "Marseillaise." An interesting item will be the production of a new Elgar work, entitled "Sospiri" ("Sighs"), for strings, harp and organ. Already the subscription list shows gratifying returns.

Shaw on "The Peril of Potsdam"

In the present inevitable press campaign that is being waged against the enemies of this country, the feeling against Germany and in particular against Prussian militarism is intensely bitter and unrestrained. This is not the place to discuss the reasons for and against, but certain lines contributed to

the press by George Bernard Shaw in an article entitled "The Peril of Potsdam" may give many readers furiously to think. His criticism is lacking in the usual sting, but the Government's policy, though on the whole commended, is nevertheless subjected to attack for not having prevented, as he maintains it could have done, the outbreak of hostilities by threatening this Prussian militarism in the following forceful manner: "If you attempt to crush France, we, too, will crush you, if we can. We have had enough of the Germany of Bismarck, which all the world loathes, and we will see whether we cannot revive the Germany of Goethe and Beethoven, which has not an enemy on earth." * * *

Among the artists who were turned back from the continent after the war storm had broken was the American soprano, Florence Macbeth, who was to have sung at Ostend this week. Miss Macbeth was able to reach England without any mishap and is here shown with her teachers, Mr. and Mrs. Yeatman Griffith, at the latter's residence in London. Mr. Griffith was deprived of all his Dutch and German pupils, who were obliged to leave England at a moment's notice upon the declaration of war.

FRANCIS J. TUCKFIELD.

Dallas Considering Proposal for Spring Pageant

DALLAS, TEX., Aug. 23.—The music committee of the Chamber of Commerce has revived the proposal to hold a Spring pageant in Dallas in 1915. Such a pageant in Dallas would serve an artistic and educational purpose, presenting events of Texas history and stimulating the musical sense of the State. Robert N. Watkin, chairman of the committee, has received a communication from Arthur Farwell, who has distinguished himself as a composer of pageants, in which Mr. Farwell offers to come to Dallas to address the Chamber of Commerce concerning the project if the members so desire. Nothing has been done so far in regard to the offer, the matter awaiting discussion of the general musical situation in Dallas.

BENDIX ORCHESTRA SOLOIST

Rose Lutiger Gannon Scores Pronounced Success in Chicago Park

CHICAGO, Aug. 24.—Prominent vocal soloists of this city have been engaged for the programs given by the National Symphony Orchestra at Midway Gardens, under Max Bendix. The success of Mabel Sharp Herdien, the first of these soloists, was so pronounced that Rose Lutiger Gannon, the contralto, was engaged for the second week and obtained a no less distinctive artistic success. Last Friday evening her refined singing of Wagner's "Dreams" earned her a storm of applause. This was an all-Wagner program, and included selections from "Tristan," "Tannhäuser" and "Lohengrin," the "Meistersinger" Prelude and the "Kaiser March." Mr. Bendix's reading of the introduction to "Meistersinger" was masterly, and the orchestra played brilliantly.

For the current week Beatrice F. Erlinger, soprano, is the soloist. Her appearance Sunday evening, when a popular program was given, was greeted by the audience with evident pleasure. Despite the threatening weather the Gardens were well filled with an appreciative assembly. Mrs. Erlinger sang "Der Lenz," by Hildach, and disclosed a voice of wide range, of much power and pleasant quality. An encore followed.

M. R.

Saslavsky Trio Plays to Big Colorado Audiences

DENVER, Aug. 22.—The Saslavsky Trio recently gave a highly successful series of four historical concerts in the Brown Palace Hotel. The programs ranged from Haydn to Tchaikowsky and were uniformly interesting. Mr. Saslavsky also gave three concerts of like nature in Boulder, where audiences of 3,500 collected—eloquent testimony regarding American love for good music. Colorado Springs also heard the Trio, and supported its concerts wholeheartedly.

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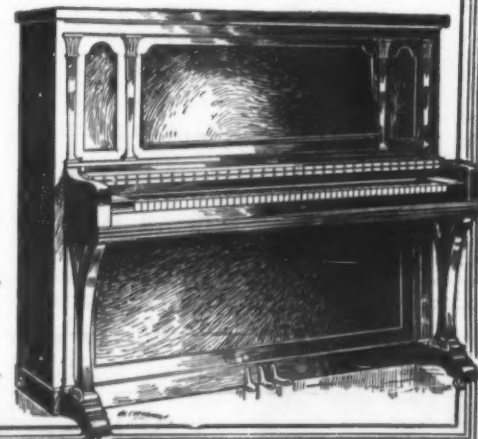
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FRANKLIN HOLDING VIOLINIST



William J. Henderson, the noted critic of the New York Sun, was a recent San Francisco visitor.

Ottokar Malek, formerly of Chicago, will open a School of Music in Grand Rapids, Mich., this Fall.

Granville Smith, organist, of New York, was severely injured by a fall from a cliff in Binghamton, N. Y., last week.

Mildred Potter has been engaged to sing the part of *Delilah* with the Philharmonic of Minneapolis in February next.

Morris Veder, a talented young Dutch violinist, was an applauded soloist at a recent concert given at the Rand School, N. Y.

The Kolkhof Orchestra gave a successful concert on August 14 at Watch Hill, R. I. The assisting soloist was Svea Hanson, contralto.

Professor and Mrs. Harry B. Jepson, of New Haven, Conn., sailed on August 15 from England after having been abroad since early in the season.

Lino Mattioli, head of the vocal department at the Cincinnati College of Music, and Mrs. Mattioli are spending the Summer at Mt. Clemens, Mich.

Harris Stackpole Shaw, the Boston organist and teacher, is enjoying a vacation on a fishing trip through Maine, whence he reports plenteous catches.

One of the first recitals of the season at Wellesley College will be given by Frederic Martin, basso, and Alexander Bloch, violinist, on October 16.

The Chalfant Conservatory of Springfield, Mo., has arranged for the performance of three operas, November 23 and 24, by the San Carlo Grand Opera Company.

Walter Damrosch and his New York Symphony Orchestra will give a series of thirty-six concerts at the Pittsburgh Exposition in October with four programs a day.

Irene Larkin and Henriette Weber gave a series of readings with piano accompaniment during the past week at Chautauqua, N. Y., and interested large audiences.

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Annie Louise David, harpist, will begin her season at Springfield, Mass., on October 10. Later in the season she will appear in the Thompson Course of concerts at Williams College.

Will A. Rhodes, tenor, was an applauded soloist with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, at a concert given in the Schenley Music Garden, on August 1.

Cecil Burleigh, the gifted American composer and violinist, is no longer connected with the musical department of Morningside College, Sioux City, Iowa, but is teaching violin independently in that city.

Edith Bullard, the Boston soprano, is spending the Summer at a musical colony in Highmount, N. Y., and while there is doing some coaching with Isidore Luckstone, the distinguished vocal coach of New York.

Contributing artists at a benefit concert given on August 17 in the Congregational Church of Clinton, Conn., were Florence Adele Redfield, dramatic reader; Louise Stannard, flautist, and Kenneth Wheelen, tenor.

Mrs. Adah Sampson Thomas, voice teacher of Pittsburgh, who has been spending the Summer at Manhattan Beach and resorts on the Jersey Coast, will reopen her studios in Pittsburgh the first of October.

Florence Hinkle is to remain in this country all of next Spring. The Mendelssohn Choir of Toronto had engaged Miss Hinkle for its European tour, during April and May, but the trip has been abandoned because of the war.

Margaret Henry, concert and choir singer, was married August 17, at Yonkers, N. Y., to Merrill Burr Sands, of New York. The ceremony was performed in the church in which the bride was four years soprano soloist.

Byford Ryan, the New York teacher of voice, who has been in Wisconsin for some weeks, is completing his vacation at the Thousand Islands in the St. Lawrence. He will return to New York Monday, August 31, to reopen his studios.

A performance of opera was given August 15 at the Lyceum Theater in Far Rockaway, L. I. Rachel Henriques, Giacomo Guinsburg, Helena Luci and others were heard in acts from "Aida," "Pagliacci," "Carmen" and "Il Trovatore."

Mrs. R. W. Hawkesworth has completed plans for a series of morning concerts to be given at the Plaza Hotel, New York, the coming season. They will be known, as last year, as the "Chanson Crinolines." Among the dates are December 3 and 17.

The last engagement arranged for by the late Prof. Franklin W. Hooper at the Brooklyn Institute of Fine Arts and Sciences was that of Yvonne de Tréville, who is to give her costume recital, "Three Centuries of Prime-Donne" there on November 4, assisted by Edith Bowyer Whiffen.

At a recent meeting of the British Club of Providence, R. I., an interesting program was presented by John A. Winfield, William F. Cooke, James Ruddy, James W. Handley, Ira Mason, Frederick Wick, James A. Rubery, Henry Strickland, Tyler M. Deane and Edward Chadwick.

At Fay's Pavilion, Hunt's Mills, R. I., Dr. Jules Jordan, director of the Providence Arion Club, recently presented two new compositions of his own, "In Old Amerikee" and "Kalamazoo." A chorus of fifty male voices under the direction of Dr. Jordan sang the new numbers.

Oakland, Cal., is completing a \$1,000,000 municipal auditorium which will be splendidly adapted to all music requirements. Plans are already under way to have popular symphony concerts given there by the People's Philharmonic Orchestra, of which Herman Perlet is conductor.

At her studio on Nob Hill, Colorado Springs, Henriette Templeton presented her unusually gifted young pupil, Alice Virginia Newman, in a recent piano recital. The program included compositions by Beethoven, Bach, Wagner, Ravina and Moszkowski. Augusta Polant sang two groups of songs.

Branford (Conn.) music-lovers turned out in force on August 10, the occasion being Princess Redfeather's recital at the Arrow Head. The Indian artist was assisted by Harry T. Burleigh, baritone, and Master Alston Burleigh, who played several accompaniments. Their program included classical songs and plantation melodies.

A large audience heard the amateur concert given on August 22, in the Building of Fine Arts, Bar Harbor, Me., by Mrs. Frederic Van Lennep, Claire Van Lennep, Mrs. Arthur B. Chapin, D. H. Morris and Adeline Connell. Prof. Cornelius Rübner, head of the music department of Columbia University, contributed a piano solo.

"The Model Maid," an American musical play, had its first performance on any stage at the Providence Opera House on August 17. The play is by Philip Bartholomae and Silvio Hein. Mizzi Hajos, the Hungarian prima donna, supported by Charles Meakins, Bert Bilbert, Henry Leoni and J. Humbird Duffy, were heard in "Sari" in the same city.

The Stanley Quartet gave a concert under the auspices of the Woman's Improvement Society of Short Beach, Conn., on August 28. The concert, which was given at the Arrow Head, enlisted the aid of Mrs. William Fine, soprano; Marie Handel, contralto; Clifford Bailey, tenor, and Robert Stanley, bass. Florence McMillan was a capable accompanist.

As many as four band concerts were given in one night in the Pittsburgh parks recently. The bands scattered throughout the parks included Nirella's, Wilson's Fort Pitt Band, Dannhardt's Eighteenth Regiment Band and Nosskoff's Band. The offerings were particularly patriotic American airs, the national anthems of foreign countries being omitted.

An interesting concert was given on August 17 at Richfield Springs, N. Y., by Ferdinand Sittig, pianist, and his two children, Gretchen, violinist, and Hans, cellist. They won much applause through their interpretation of works by Beethoven, Schubert, Mozart, Bach, Chopin, Nardini, Mohr, Ehrhardt, Gabriel-Marie, Gossec, Rheinberger, Goltermann and Gounod.

The Schroeder Trio, consisting of Mrs. Kelly Cole, pianist; Sylvain Noack, violinist, and Alwyn Schroeder, cellist, has been presenting a number of interesting programs to Bar Harbor music-lovers. An appreciative audience heard the concert on August 12 in the music room of Dr. Robert Abbe's cottage, when the program comprised works by Beethoven, Tschalkowsky and Dvorak.

The Apollo Club, of Hannibal, Mo., at a recent meeting elected the following officers: President, V. U. Jones; vice-president, Arch Carter; secretary, W. A. Lauer; treasurer, N. L. Meeks; librarian, John Wheelan; executive committee, C. A. Peterson, chairman; Lucian McClain, William Nicholson. The Apollo Club is one of the most widely known musical organizations in Northeast Missouri.

Lillian Vera Bennett, Milwaukee's youthful vocal phenomenon, whose voice has a range of nearly four octaves, will spend another year in study at Wisconsin Conservatory of Music before taking up advanced work under European masters. William Boeppler, director of the conservatory, will continue his personal instruction, while Katherine Clark will teach voice placing, and Frank Olin Thompson, piano and harmony.

Diana Yorke, soprano, one of the young artists from the Oscar Saenger studios, was the soloist at a recent concert at Briarcliff Lodge, appearing with the orchestra under the direction of Lucius Hosmer, formerly conductor of the Chicago Opera Company. Her numbers included the "Madama Butterfly" aria and a group of English songs. Her success was such that she was immediately engaged for a second concert.

Elmer S. Joyce, organist of the First Presbyterian Church, Bridgeport, Conn., recently completed a bungalow at Musicolony, which lies between Waverly and Narragansett Pier, R. I. In honor of several guests Mr. Joyce gave a musicale, towards which the following soloists contributed their services: Mrs. Belle B. Ten Eyck, soprano; Mrs. Howard Baker, contralto; Dr. Franklin Lawson, tenor; Arpad Rodo, violinist; Otto Graff, pianist, and Mrs. Elmer Beardsley and Mrs. Joyce, accompanists.

As a result of the statement that the Fourteenth Infantry Band, now stationed at Fort Lawton, will probably be transferred to Fort Wright, near Spokane, Wash., for thirty days next Fall, and may be engaged to play at the annual apple show in that city, the union musicians of Seattle, who recently appealed to the War Department to cancel an order permitting the same band to play at the Wenatchez fruit fair next October, recently laid their grievance before the Washington State Federation of Labor.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Beddoe, Mabel.—Newark, N. J., Oct. 14.
Black, Cuyler.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
Brown, Albert Edmund.—Hartford, Conn., Sept. 20; Northampton, Mass., Nov. 9.
Cooper, Jean Vincent.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
De Gogorza, Emilio.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
Eames, Emma.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
Falk, Jules.—Symphonic Festival Concerts, Atlantic City, N. J., Sept. 6 and 13.
Fischer, Adelaide.—New York, Jan. 11 (Eolian Hall).
Fox, Felix.—Boston, Oct. 25 and Feb. 11.
Ganz, Rudolph.—Worcester, Mass., Sept. 25.
Giordano, Salvatore.—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.
Hellär, Margaret.—Denver, Aug. 27, 28; Colorado Springs, Aug. 30; Manitou, Sept. 1.
Ivins, Ann.—Toronto Festival, Oct. 23.
Jacobs, Max.—Long Branch, N. J., Sept. 7.
Kaiser, Marie.—Western tour, Oct. 25 to Nov. 8.
Lee, Cordella.—Bangor, Me., Oct. 3; Portland, Me., Oct. 7.
McCue, Beatrice.—Hightstown, N. J., Aug. 30; Akron, O., Sept. 15.
Matzenauer, Margarete.—Houston, Tex., Oct. 27.
Nicholas, Mr. and Mrs. John W.—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.
Otis, Florence Anderson.—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.
Pagdin, Wm. H.—Worcester Festival, Sept. 24.
Samaroff, Olga.—Philadelphia, Nov. 6, 7; Boston, Nov. 15.
Smith, Ethelynde.—Chicago, Nov. 15; Chicago, Dec. 6.
Sundellus, Marie.—Chicago, Oct. 18; Cleveland, Nov. 3; St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra).
Wells, John Barnes.—Peterborough, N. H.; Akron, O., Oct. 27.
Wheeler, William.—Middlebury, Conn.; (Westover School), Oct. 22.
Orchestras, Quartets, Chorus, Etc.
Gamble Concert Party.—King City, Mo., Aug. 27, 28.
Manhattan Ladies Quartet.—Woodmont, Conn., Aug. 28.

Department of Music for Hanover College

INDIANAPOLIS, Aug. 20.—It has been announced that the music work at Hanover College, Hanover, Ind., this year is to be a distinct department in the college. The new department has been

placed under the charge of Lloyd Alexander, of Wayne, Neb., and its work will be comprehensive, including piano-forte, voice, harmony, history of music, theory, chorus, orchestra and public school music. Particular emphasis will be laid on the latter subject. Formerly the work of the music department at Hanover was more or less perfunctory, being under the direction of Prof. Donald R. Belcher, of the mathematics department.

NOW, IF EVER, AMERICAN TEACHER'S OPPORTUNITY

Never a Better Time to Demonstrate Futility of Going Abroad to Study, Urges Klibansky

"Now, if ever, is the time for the teacher in America to show his ability and produce results," declared Sergei Klibansky, the New York singing teacher, during the course of a chat the other day about the influence of the present European disturbance upon the American teacher. "It is self-evident that the tens of thousands of American students who have annually made their exodus to study singing in Europe, regardless of the fact that America has been pedagogically well equipped musically for years, will now remain in America to study. More-over, the present war will not only set back the contending countries financially but artistically as well. If the war continues six months I feel certain that it will hinder music considerably over there, and help it over here proportionally."



Sergei Klibansky, Singing Teacher, of New York

"Even before the war broke out I could see the material effect of the propaganda waged by MUSICAL AMERICA and its Editor. The American public is at last awakening to a realization that study in Europe is unnecessary. Last Winter my classes were crowded to the limit, and my Summer session has been a record breaker, as I had only planned originally to give lessons on four days of the week, but found it necessary to commute every day from my Summer home at Sound Beach, Conn. This year I had students from Ohio, Arkansas, Minnesota, Virginia, Georgia, New Jersey, Indiana and New York and even had a Mr. M. G. Miller come to me all the way from the Fiji Islands."

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Francis T. Sully Darley

PHILADELPHIA, Aug. 24.—Francis T. Sully Darley, for many years one of Philadelphia's best known organists and musicians, died at his Summer Home in Atlantic City on August 22. Mr. Darley, who came from a distinguished family, was the son of William H. W. Darley, who was organist of St. Luke's Church for thirty-four years. From his early youth Mr. Darley manifested a talent for music and received his musical education privately. When only twenty years of age Mr. Darley was appointed organist of Christ Church, where he served for four years. He was then for several years at Calvary Presbyterian Church and later was made organist of St. Clement's Episcopal Church, which position he held until 1868. Mr. Darley was eighty-one at the time of his death.

Henri G. Blaisdell

LACONIA, N. H., Aug. 13.—Henri G. Blaisdell, aged sixty-two years, one of New Hampshire's best known musicians, died here suddenly on August 3 of heart failure. Born in Dorchester, N. H., on October 23, 1852, he studied music under several prominent American musicians. He appeared as a violin soloist at the age of fourteen and made a concert tour six years later. At twenty-five Mr. Blaisdell was conducting opera. He was an official musician at the Chicago World's Fair and was a member of the committee of judges on foreign music.

Benjamin Wechsler

Benjamin Wechsler, leader of Wechsler's Military Band, of Brooklyn, who had been conducting park concerts for fifteen years, died suddenly of heart disease on Sunday afternoon, August 16, during a concert in Fort Green Park, Brooklyn. The applause that followed the playing of the third number on the program, Johann Strauss's "Artist's Life," was dying out when Mr. Wechsler slipped from the chair he had taken after bowing acknowledgment. He was dead when those nearest him reached his side. Mr. Wechsler was born in Brooklyn fifty years ago. His favorite instrument was the violin, but he was also an expert performer on the cornet.

Mrs. Lillian Warner Patchen

BRIDGEPORT, CONN., Aug. 22.—Mrs. Lillian Warner Patchen, one of the best known singers in this city, died here of apoplexy on August 14. Mrs. Patchen was forty-eight years old at the time of her death. Her soprano voice was familiar to the congregation of South Church, where she had sung for eighteen years. The deceased had also been actively interested in the Wednesday Afternoon Musical Club, before which she appeared many times.

Joseph Theodore Ohlheiser

Joseph Theodore Ohlheiser, violinist, for many years a resident of Chicago, died recently at his father's home in Auburn, N. Y. Mr. Ohlheiser came with S. E. Jacobsohn from Cincinnati and was, until the death of his master, his principal assistant. For some fifteen years Mr. Ohlheiser was a member of the faculty of the Chicago Musical Col-

lege and a number of the city's younger violinists were among his pupils. During this time Mr. Ohlheiser was for several years one of the second violinists of the Chicago Symphony Orchestra under Theodore Thomas and a member of the S. E. Jacobsohn String Quartet.

Trained altogether in America, Mr. Ohlheiser was a thoroughly rounded musician, a good player and an especially efficient instructor.

Louise Royce

Mrs. William Terrance, a well-known light opera prima donna, died at her home on Lexington avenue, New York, on August 13. For some time Mrs. Terrance, who was known on the stage as Louise Royce, had been in retirement. She was about fifty years of age at the time of her death. She had sung in several of the Frank Daniels and Henderson productions.

Elwood Beaver

PHILADELPHIA, Aug. 12.—Elwood Beaver, organist of Bethany Presbyterian Church and treasurer of the American Organ Players' Club, died in Los Angeles, Cal., on July 21 while on a pleasure trip. He was a pupil and friend of the late David D. Wood, organist of St. Stephens, and one of the founders and only treasurer of the American Organ Players' Club. He was a member of the board of directors for many years.

Mrs. Florence R. Simmons

Mrs. Florence R. Simmons, a charter member of the Chiropean Society, the Cecelia Society of Brooklyn and the New York Oratorio Society, died on August 21, at her home in Brooklyn. She was sixty-five years old.

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SEES OPENING FOR AMERICAN CONDUCTOR

Henry Hadley Believes Opportunity Lies in Present Situation Abroad—A Chance to Develop Hitherto Unrealized Resources—European Conditions Will Not Appreciably Affect San Francisco Orchestra, According to Its Conductor

WHILE New York, Boston, Philadelphia, Cincinnati and sundry other American bases of musical supplies are passing more or less anxious hours wondering just what has become of their symphonic conductors who sought their Summer diversion abroad, San Francisco has been able to rest at peace on that score. And all because the American commander of its orchestral forces, Henry Hadley, is heretical enough to fly in the face of established orders and really enjoy the process of spending a Summer at so obviously American a locality as West Chop, Martha's Vineyard. Of course no particular virtue attaches to his having gone to West Chop this Summer, for it is a habit of many years standing. There he sojourns with his family, and there, too, he finds inspiration and leisure for composition. But the fascinations of West Chop served San Francisco more than ordinarily well this year. Mr. Hadley was to have gone to Europe for a while. Yet while he tarried on Martha's Vineyard Island the war broke out and obviated what might otherwise have resulted in an embarrassing predicament for the San Franciscans. So that the composer remained a while longer in the bosom of his family and last week turned his face toward California by way of New York.

He stayed in New York for two days (Mr. Hadley's visits seem always to be of this flying nature) and paused between a couple of important engagements to report that his vacation had been a delectable one, that it had been variously profitable, that the San Francisco season promised well and that the current spasm of European lunacy would not appreciably affect his musical plans for the Fall and Winter.

"As far as the personnel of the San Francisco Orchestra is concerned," he related to a representative of *MUSICAL AMERICA*, "I see no reason to fear disintegration of any sort. There are, to be sure, some Europeans in the organization, but all of them are now naturalized Americans. While it may be necessary to give over until some future time certain novelties which I had intended bringing forward this year, our library is so well stocked and so varied that I do not anticipate the slightest difficulty in arranging most interesting programs. As a result of the war, I have found that the price of certain new works has gone up enormously—indeed, in some cases it is absolutely prohibitive. And that refers naturally to works now obtainable in this country; to import anything is out of the question. Nevertheless, I repeat I anticipate no trouble.

"It seems needless to assure anyone that these disturbed conditions spell opportunity for Americans. The bigness



Above, left to right, Henry Hadley, Conductor of the San Francisco Orchestra; His Father, S. Henry Hadley, Supervisor of Music in the Public Schools of Somerville, Mass.; His Brother, Arthur Hadley, the Cellist, and His Sister. To the left, Henry and Arthur Hadley, the former at the right of the picture. The pictures were taken at the Hadley Summer home in West Chop, Mass.

of the opportunities will be proportionate to the length of the war, though I believe they will be keenly perceived even if the conflict be of short duration. Among others, the American conductor will be enabled to come to the fore—the one, I mean, who is to be found in many of our cities to-day, who is equal to many of his foreign colleagues, but who is an unknown quantity as yet because he has never had the chance to display what is in him or had any sort of latitude for the development of his potentialities."

While Mr. Hadley has composed considerably of late he elected to be reticent as to details. He let it be known, however, that he has made a setting for chorus and orchestra—with soprano and baritone solo parts—of an adaptation by David Stevens of Oscar Wilde's "Happy Prince" denominated "The Golden Prince." It is dedicated to Paul Stein-dorff, of San Francisco. A new work of

Mr. Hadley's that is scheduled for performance by the New York Philharmonic and by the Chicago Orchestra is the tone poem, "Lucifer," which was given at the Norfolk Festival last June.

But while Mr. Hadley was industrious during his West Chop days he also obtained necessary recreation. His music-making was alternated with sailing and the performance of divers marine feats. Arthur Hadley, the cellist and brother of the composer, was likewise much occupied. Pigeon raising is one of his important hot weather activities. At the Hadley Summer home was also S. Henry Hadley, the composer's father, who for half a century has been Supervisor of Music in the public schools of Somerville, Mass. Under his direction 500 school children sang Verdi's "Requiem" in Boston last season with such success that an encore has been demanded in the shape of a repetition of the performance some time next season.

H. F. P.

Louise Edvina Resting in Wales after Her Arduous Opera Season

LOUISE EDVINA, who plans to return to America for the coming opera season, left London recently for South Wales, where she will spend the rest of the Summer. She left London before the excitement incident to the opening of the European war.

Mme. Edvina had the distinction of creating two new rôles at Covent Garden during the season just closed, one being that of *Fiora* in Montemezzi's "L'Amore dei Tre Rei," and the other *Francesca* in "Francesca da Rimini," by Zandonai. The former rôle was also created by Mme. Edvina at the première of the work at the Champs Elysées Theater in Paris, during the season of the Boston-Covent Garden forces.

In both of these rôles Mme. Edvina displayed her abilities as an actress of the first rank, as well as her true musicianship, which has stood her in good stead many times in the past. The

fact that she was selected by the Ricordis to create the rôle of *Francesca* was in itself a distinction. Mme. Edvina has become a decided favorite with Covent Garden audiences and she was already known to Paris as one of the foremost artists on the operatic stage of to-day.

Mme. Edvina's London performances included "Tosca," with Caruso; "Pelléas et Mélisande," "Louise" and others, among them a gala performance before the King and Queen. At the latter the casts included Caruso, Melba and other artists of world-wide reputation.

Mme. Edvina will open her American season in November at performances in Philadelphia by the Chicago-Philadelphia Opera Company.

The portrait of Mme. Edvina used in this issue shows her in the rôle of *Maliella* in "The Jewels of the Madonna," a rôle which she created at the first performance of the work by the Boston Opera Company. This is a part in which Mme. Edvina was particularly successful.

HERBERT AND SOUSA AT WILLOW GROVE

All-Herbert Day Gala Feature—March King Presents New Compositions

PHILADELPHIA, Aug. 24.—Following Victor Herbert, who with his orchestra closed an engagement of three weeks at Willow Grove on Saturday evening, John Philip Sousa yesterday brought his famous band to that resort and began a series of concerts which will close the season there September 13. Mr. Herbert was received with marked cordiality throughout his stay, and his concerts were invariably of a high degree of merit that gave real satisfaction and delight.

One of the most successful events was the Herbert Day and Night, last Wednesday, when the popular conductor and composer presented programs of his own compositions. Preceding the evening concerts Mr. Herbert entertained a party of prominent men at dinner at the hotel where he stopped adjoining the grounds, his guests being E. T. Stotesbury, T. F. Mitten, John R. Davies, William T. Tilden, Charles McManus, W. H. Jackson, F. T. Chandler, Alfred E. Norris, Walter E. Hering and Eugene Harvey of this city and Jacob Loeb, of New York.

Sousa opened his engagement yesterday before immense audiences and was greeted with tremendous enthusiasm. The programs were admirably arranged, that for the first including an overture, "La Burletta," by Suppe, which Sousa offered for the first time here, the program also including Grainger's "Handel on the Strand," a new work, and several of the popular Sousa marches, which seem to have lost none of their attractiveness with the public. Mr. Sousa will introduce here his new suite, "The Impressions of the Movies," which is intended to give his own impressions of moving pictures. In yesterday's concerts the conductor shared honors with the soloists, Herbert L. Clarke, cornetist; Grace Hoffman, soprano, and Susan Tompkins, violinist, all of whom were cordially received. Mr. Sousa, who is working upon the score of a new comic opera by Joseph Herbert during his three weeks' stay here, will be domiciled at the Huntington Valley Country Club.

A. L. T.

Florida to Have New Music Colony

RUSKIN, FLA., Aug. 19.—With the tide of music students turned away from Europe new centers of musical life will develop in America, and a new music colony is announced on the west coast near Tampa in this college town of Ruskin. Musicians, and especially amateur and professional performers upon instruments of the orchestra, are invited to Ruskin to spend January and February. With the nucleus of stringed instrument players under the leadership of Ray G. Edwards, director of the School of Music, an orchestra will be formed for daily practice. There will also be divisions of the players into piano trios, string quartets, etc., and lectures on harmony, composition, musical history and the needs of musical art in America. One of the important events of the music colony at Ruskin will be the celebration of American Composers' Day, February 6, by the performance of works for piano, violin, voice, quartet and orchestra by composers born in America or resident here ten years.

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